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Musical Courier

- HOW MUSIC "SELLS" AMERICA
- ROADS TO RADIO AUDITIONS
- CAN SERIOUS COMPOSERS LIVE?

VIVIAN DELLA CHIESA

Lyric Soprano

JANUARY 20, 1944
20 cents

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The world-famous violinist, always tops, with powers of musicianship and virtuosity broadened and deepened to make critics all over the country sing the continuous praise of "ELMAN GREATER THAN EVER", "ELMAN RECITAL ACCLAIMED AS MEMORABLE", "ELMAN BRILLIANT IN CONCERT", "ELMAN'S ART DRAWS CROWD", "FAMED VIOLINIST DELIGHTS THRONG", "ELMAN PERFECT", auspiciously opened the New Year with four brilliant appearances in New York and Boston with the Boston Symphony under Dr. Serge Koussevitzky in the first performances of the new Violin Concerto by Bohuslav Martinu, specially written for and dedicated to him.

"The writer believes this work to be a valuable addition to the very small number of violin concertos which are significant to modern audiences. This impression was emphasized by Mr. Elman's repeated performance, so masterly in point not only of performance but of musicianship and weight that one wonders how such a difficult and individual score will fare with lesser interpreters of the future."

—Olin Downes, New York Times, Jan. 9, 1944

NEW YORK TIMES, JANUARY 7, 1944.

MARTINU CONCERTO PLAYED BY ELMAN

Carnegie Hall Audience Also Hears Beethoven 7th by the Boston Orchestra

By OLIN DOWNES

THE NEW YORK SUN, JANUARY 7, 1944.

ELMAN IS SOLOIST IN MARTINU SCORE

By ARTHUR V. BERGER.

NEW YORK POST, JANUARY 7, 1944

Elman Plays With Bostonian

By HARRIETT JOHNSON

NEW YORK WORLD-TELEGRAM, JANUARY 7, 1944.

Martinu Concerto Is Premiered Here

Boston Symphony with Mischa Elman Plays Czech-American's New Work

By LOUIS BIANCOLLI.

THE NEW YORK TIMES, JANUARY 9, 1944.

BOSTON ORCHESTRA REPEATS CONCERTO

Elman Again Soloist in Violin Work of Martinu—Brahms' Second Also on Program

By OLIN DOWNES

". . . WITHOUT A RIVAL TODAY . . .

The composer used the violinist's unique qualities in the expounding of a special kind of music for which their presence is indispensable. The result is a concerto which is a perfect fit, and which Mr. Elman plays with a delight as obvious as his mastery. There was his song to supply the melodic line, and he had the old inimitable sonority. When he is in such form there is no violinist like him. Right warmly was he welcomed into his own. At the end the audience was repeatedly calling back to the stage the violinist, the composer and the conductor, whose remarkable accompaniment had been part of this triumph."

—Olin Downes, New York Times, Jan. 7, 1944

"Mr. Elman's part in the success of the work is beyond compute. He performed the formidable solo part with enormous technical bravura, achieving a tone of great warmth and color. His success was sensational."

—Rudolph Elie, Jr., Boston Herald, Jan. 1, 1944

"ELMAN A MASTER

Mr. Martinu turned out plenty of glittering copy for virtuoso handling, and Mr. Elman seemed just the man to read it last night. He can still make a fiddle say uncle."

—Louis Biancolli, New York World-Telegram, Jan. 7, 1944

"INSPIRED PERFORMANCE

Mr. Elman's performance was that of an inspired and magnificently equipped virtuoso, a master musician whose rewarding interpretation was accorded a deserved ovation."

—Grena Bennett, New York Journal-American, Jan. 9, 1944

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119 WEST 57TH STREET NEW YORK 19, N. Y.

MUSICAL COURIER

Whole No. 3084 NEW YORK, JANUARY 20, 1944 Vol. CXXIX—No. 2

VAST EXPANSION PROGRAM AND PLANS FOR TELEVISION SEEN IN POST-WAR RADIO

Formation of a Television Broadcasters Association, similar to the National Association of Broadcasters, which has represented the radio industry in Washington, is under way. A meeting is scheduled this week in Chicago to discuss a program.

The radio industry was about ready to expand its television activities when hostilities caused an abrupt postponement. Although turning to war work, broadcasters did not permit this phase of radio to be dropped completely. Soon after the war ends, the listening public will have television available, as special staffs of engineers are now working on the plans. Other developments in recent months indicate such preparations.

The Blue Network, for example, has already filed an application on its own behalf for a television license to operate in New York, Chicago and San Francisco and has instructed its affiliates to make similar applications for their own and neighboring communities. These instructions also provide for Frequency Modulation licenses.

Plans have been formed for a vast-scale building program, to be inaugurated in New York, Chicago and Hollywood, which provides for the most recent developments in television and FM, to be incorporated in these structures.

New Affiliations Foreseen

Edward J. Noble, chairman of the Blue Network, has announced a policy of expansion and participation in "every phase of radio." The recent sale of stock in the Blue Network to certain magazine interests is in accordance with these proposals. The publications, with representatives throughout the world, especially in centres where the reconstruction of nations will be the principal subjects of discussion, will be enabled to make daily broadcasts. These, with their magazine articles, will provide dual coverage, photographic as well as repertorial.

It is also reported that the major press associations are becoming increasingly interested in television possibilities. At the recent convention of the New York State Publishers Association, a demonstration was given of the use to which television could be put in the publishing industry.

Novel Technical Developments

Although warning that the public must not expect the air waves to be "transformed overnight to television," David Sarnoff, president of the Radio Corporation of America, which owns NBC, said that the industry must be prepared "to reconvert as quickly as possible from war to peace." He said that, in his opinion, it will require "from three to six months to get the machinery in operation to resume the manufacture of civilian receivers" and an additional year may be necessary to secure authorization for commercialization of television from the Federal Communications Commission before television sets are available within a price range of $200 to $300. Mr. Sarnoff feels that it will not be a "one-year job" to erect television transmitters and automatic relay stations to link key cities into a network.

In broadcast reception, new electron tubes, "smaller than acorns," he said, may introduce personalized radio, with small, compact receivers and even transmitters built to slip into a pocket.

CBS Sees Advances

Columbia Broadcasting System regards 1944 as a "year of decision" in the radio industry. It expects that with the end of the war, the developments in electronics made by the War Research Laboratory will be available for the public and that these will radically affect all broadcasting, and especially television. More channels in the higher frequencies are expected to be made available, and these, together with color projection and additional sites for building expansion, will, according to one official, place CBS "in the forefront of the effort to give this new service to the people as a whole." Because of the war, television has been momentarily placed in an "engineering straitjacket," but with new band allocations, engineering developments and technical changes, CBS expects a vastly different type of broadcasting to emerge after the peace.

Several other smaller, independent stations have also experimented with television, and many more will doubtless enter the field after the war.

NBC Photo

TOSCANINI MAKES FIRST SOUND FILM FOR OWI

After rejecting fabulous Hollywood offers to appear in films, including one of $250,000 for a single appearance, Arturo Toscanini has just completed his first movie for the Office of War Information—for which he received no compensation whatsoever.

Designed for overseas showing to Allies and neutrals, and in line with the OWI music activities described on pages 4 and 5 in this issue, the film stars Toscanini and features the NBC Symphony Orchestra, Jan Peerce, Metropolitan tenor, and the Westminster Choir. The picture lasts half an hour, during which Toscanini conducts the Verdi Overture to La Forza del Destino, and the same composer's Hymn of the Nations.

The film, made at Studio 8H in Radio City and at the Toscanini home in Riverdale, N. Y., took several weeks to complete. The camera crew and technicians, who had heard vivid stories of Toscanini's temperament, and his aversion to cameras, were prepared to do battle every inch of the way.

They were delighted to find that Toscanini was not only willing but eager to cooperate to the fullest. He watched everything with keen interest, asked questions, and followed all instructions with docility. As careful in this as he is about every concert he gives, he insisted on perfection, played back every note of the music, listening for faults and asking for retakes if he was not satisfied.

The Hymn of the Nations, written by Verdi in 1862 as an expression against the oppressors then in Italy, includes themes of God Save the King and La Marseillaise and other United Nations anthems. Into this, Toscanini interpolated an arrangement of the Star-Spangled Banner in his own orchestration.

METROPOLITAN ARTISTS' COMMITTE MEMBERS give vocal thanks for contributions from many parts of the country for the Opera's current campaign. Left to right, standing, Frederick Jagel and Charles Kullman; seated, Lauritz Melchior and Julius Huehn.

METROPOLITAN FUND GROWS

The Metropolitan Opera Fund campaign for $300,000 to cover the next two seasons was more than 40 per cent subscribed, it was announced by George A. Sloan, president of the Metropolitan Opera Association, as this issue of the Musical Courier went to press. Contributions, Mr. Sloan said, came from more than 11,630 persons, including radio listeners and corporate gifts.

Average donations from the radio audience were $4.15, he reported. Corporate gifts totalled $12,500. Among the contributions was a gift of $11,000 from the Northern Ohio Opera Association of Cleveland which has set its goal at $30,000. Thomas L. Sidlo is chairman of the committee in charge in the Ohio city.

Six gifts of $5,000 each have been received, according to Mr. Sloan; nine of $1,000 each; one of $700; fourteen of $500 each. There have been 125 contributions of $25.

The loss of income from the curtailment of the annual Spring tour due to transportation difficulties and the necessity of paying real estate taxes, despite their elimination by the New York Legislature, until a definite date has been set, are the main factors in making the drive for $300,000 necessary, Mr. Sloan said.

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Spalding to Go to Italy for Special Services

Albert Spalding, the violinist, who served in Italy in the American air force in World War I, will return to that country for special services this spring in the Psychological Warfare Branch of Allied Headquarters, it was announced on Jan. 5 by the Overseas Branch of the OWI. Mr. Spalding will act as an assistant and counselor to the civilian head of the PWB in the Italian theatre of operations, it was stated.

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Stokowski to Lead Center Orchestra

Leopold Stokowski will lead the newly-formed New York City Center Symphony, opening a series in March.

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Sixty-Fifth Year
January 20, 1944

MUSIC "SELLS"

By Viva Liebling

Soon after American soldiers landed in Iceland, a group of those indefatigable American cross-sectioners, the poll-takers, took a poll of Iceland. To their great discomfiture, not to say horror, they discovered that the best known American names in Iceland were Franklin D. Roosevelt and Al Capone. Rightly believing that this provided a somewhat unsound basis for the future friendly relations between the two countries, they reported their findings to the proper authorities and waited hopefully for corrective measures to be taken.

About a year ago, radio listeners in most of the allied and neutral countries of the world tuned in with interest to a new weekly musical program. There was nothing highly original or out of the ordinary about the program, which presented 45 minutes of symphonic music and a commentator. Americans would recognize the formula as routine, and the performers would represent no striking novelty. But to a global audience for whom America represented a strange mixture of gangsterism, Hollywood skyscrapers, chewing gum, jazz, and gold lined pavements, it must have been rather like meeting Martians to have the announcer say casually: "You have just been listening to the St. Louis (or San Francisco, Los Angeles, Boston, etc., as the case might be) Symphony Orchestra."

At first glance, there would seem to be no connection between the results of the Iceland poll, and a symphony concert by the St. Louis Orchestra. But the destructive propaganda bacteria that nurtured the first has brought forth the new penicillin of the second, and out of it has come one of the truly exciting stories of the war.

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It need hardly be repeated here that we were not ready, either physically or psychologically for this war. We sat back complacently and watched Germany flood the world with stories of our lack of culture, our worship of the money-god, our dependence on Europe for everything worthwhile. Our tourist invasion of Europe in the twenties and thirties only added to the general confusion. Those of our countrymen who regarded Europe as one vast souvenir shop, did nothing appreciable to combat Germany's contentions. Very few Europeans were interested in the fact that there were other cities in America beside New York, Hollywood and Chicago, and that they were centers of culture and education fully equal to and sometimes better than many big towns in Europe.

But to achieve a better picture of America, it became imperative to us that other nations should both know and care about these things. In those countries where American troops were to be stationed, it wasn't going to help matters for them to receive our soldiers as a bunch of potential gangsters who would parade to the tune of "I Can't Give You Anything But Love, Baby." The psychological groundwork had to be laid and laid quickly. In a few months' time, the results of ceaseless floods of German propaganda not only had to be fought but defeated.

The first and most potent weapons, it was thought, were of course words. But words were not enough. The peoples of the world are filled with suspicion. They listened to the tales of our country with doubt. German arguments against us were still too fresh and vivid in their minds.

In September, 1942, the Office of War Information, our chief instrument of psychological warfare, was reorganized. New people were brought in, among them Macklin Marrow, a young American conductor. He was placed in charge of the newly created Music Section of the Overseas Division. Marrow was not quite sure what was expected of him, but he had a few ideas he thought might work. Basically, he decided, his job was to sell America, the part of it that he knew best, musical America. As material, he had the best orchestras, conductors, performers and most of the best composers in the world; as an instrument, the last word in American radio transcription and recording techniques; as an outlet, the foreign outposts of the OWI, which reached into every country on the globe.

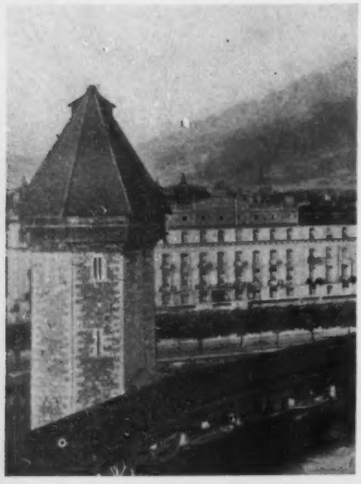
His budget was small, almost microscopic in proportion to the plans he had. So his first and most monumental task was to secure the services of the artists and ensembles as volunteers. Then there was Mr. Petrillo, and his ban on recordings. Could he be sold on allowing the OWI to make recordings for non-profit war purposes. He could and he was enthusiastic in his support.

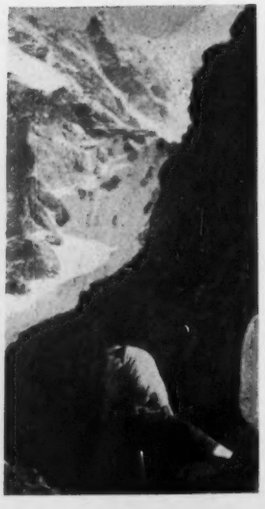
In addition to short wave transmission, it was decided to use medium wave broadcasting facilities whenever possible. Consequently, transcriptions had to be made and shipped to all countries where OWI outpost representatives could make arrangements to broadcast through the local stations.

However, there was the question of paying the orchestras for rehearsal and recording time. This was worked out with the cooperation of the various orchestra boards and committees. Now if Marrow needs an orchestra, he notifies one several weeks in advance. The

ALLIED AND NEUTRAL COUNTRIES HEAR AMERICAN BROADCASTS

of the Office of War Information. Above, Stockholm, a night scene before the Concert House. At left, London, focal point for United Nations broadcasts, with its huge resident population of American soldiers and airmen; a view of Westminster, with the Abbey at left. Below, vistas of peace-loving Switzerland: left, Lucerne, and right, St. Moritz.





←

EGYPT ALSO IS "ON THE BEAM,"
A nocturne in the country of the Sphinx, recently visited by United Nations leaders.

→

COLLINS STREET, MELBOURNE,
where Australian and American forces and civilians "listen in."

AMERICA . . . .

conductor will schedule pieces that do not need much rehearsal for his programs that week. During the regular rehearsals he will run through the pieces to be recorded, and the last rehearsal, instead of being used to prepare for the week's performance, becomes a recording period. In that way, everyone is paid as usual, and no one loses by it.

After these arrangements were made and the good-will of the artists secured, actual program planning began. Music was divided into six categories; symphonic, operatic, folk, military, theatre and jazz. Series were planned for each category. Each program had a specific aim, was planned for a specific purpose.

One of the first of the series, and one of the most significant, was the Symphony Orchestras of America. Sixteen of the foremost orchestras of the country were selected to record under their permanent conductors. The program opens with the familiar sounds of instruments tuning up. The announcer says simply: "You are about to hear a concert by the Boston Symphony Orchestra under Serge Koussevitzky, from Boston, Mass." He names the selections to be played. Half way through the program the announcer returns and says: "We thought you might like to know something about the city from where this program comes. Boston is a city of approximately—inhabitants." In a casual voice he goes on to talk about the city's industries, its people, schools and institutions. No attempt is made to glorify anything, or to prove that we are better than anyone else. The information, recorded incidentally in twenty-two languages, is factual, informal and entertaining, and is intended to leave the listener with the impression of a country whose people believe in the importance of education and culture, and what they mean to our way of life. Orchestras and conductors participating in the series thus far have been the Boston Symphony, the N. Y. Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Minneapolis, Detroit, Cleveland, NBC, Columbia, Indianapolis, National, Cincinnati, San Francisco, Baltimore and St. Louis Symphonies.

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If a description of a city without a symphony is required, the OWI obligingly arranges an imaginary tour for one of the orchestras, and the next program features the St. Louis Symphony visiting New Orleans. They have selected a number of towns of less than 50,000 people, which have an orchestra, and are recording programs. Kalamazoo was the first of these to be chosen and the OWI was promptly telephoned by at least ten other towns, all highly indignant at not being the first on the list. So popular is the symphony series that it has become a regular weekly feature of the BBC in England.

To establish the fact that most of the great modern creative talents are now living in America, which, like the medieval monasteries, has become the repository and guardian of the world's art and culture, OWI has a series devoted to contemporary European composers. Both old and new works are recorded and broadcast if possible to the country from which the composer came.

Folk tunes of the different countries were used as themes for compositions by American composers, all of whom have volunteered their services to the OWI. The pieces are recorded and broadcast back to the various countries, who are highly pleased and not a little astonished that Americans know their tunes and like them well enough to use in their serious composition. Music by purely local foreign composers is recorded and beamed back to the country of its birth with remarks like: "We will now hear Symphony No. 422 by an Icelandic composer well known in America."

Then there are the so-called basic programs of individual numbers which can be used indiscriminately and not as part of a series. Practically every great artist in the country has recorded for these. The English continuity is written here and sent with the record and the translation is made and delivered by a commentator abroad.

•

All these activities are presenting an astoundingly unfamiliar picture of this country to the rest of the globe. But perhaps the most amazing thing of all is what we are accomplishing with our own music. Hardly a program leaves this country that doesn't include at least one American number. Over fifty American compositions have been recorded by major orchestras, some of which had never before been recorded. New compositions are being written for specific needs. When the Algerian OWI outpost needed a new signature, Marrow called on Roy Harris, Samuel Barber and Henry Cowell. In the field of popular music, the tunes of every good musical comedy of the last twenty years have been recorded. The curtain was barely down on the first performance of Oklahoma when its tunes were already on wax and being shipped abroad. Spirituals, hill-billy songs, hot and jazz dance music are all acting as our ambassadors. At Marrow's disposal are all the swing bands and swing performers in the country, at any time he wants to use them.

← THE PALESTINE ORCHESTRA, active in giving concerts throughout the Near East for Allied troops.

CEUTA, ANCIENT TOWN IN MOROCCO,

whose orchestra is now playing works by Americans supplied by the OWI. Below, Basle, Switzerland's Cathedral city, and, in striking contrast, a scene in India, where the voice of America is also heard.

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But for Marrow, the most satisfying experiment of all has been the use made of scores and parts of American compositions which he has made available at the OWI outposts. Most of the local musicians in these countries had little knowledge of any American music outside of jazz. Marrow sent over scores and parts of some of the pieces played on the OWI broadcasts, curious to see what the reaction would be to this completely unfamiliar music, and whether it would interest local conductors sufficiently to be eager to perform it. Not only were they interested, they begged for more. The experiment has already resulted in three festivals of American music in Australia, with more to come, the Palestine Orchestra touring the Middle East with American programs, many all-American concerts in England and Scotland, several planned in Madrid and Barcelona, Lisbon showing signs of interest and even Ceuta, a God-forsaken garrison town in Spanish Morocco, popping up with a 50-piece orchestra and vociferous demands for American scores and parts. If this sort of thing keeps up, Marrow predicts that by the time the war ends, American music may be better known abroad than it is right here.

Whether this happens or not, it is reasonably certain that the popular foreign conception of America will have changed radically. In planning psychological warfare, we are also laying a solid foundation for an enduring peace based on mutual respect and appreciation. In lifting the curtain on this little known corner of the war effort, we have tried to show that music has had a large part in constructing that peace, and that music at war means considerably more than trying to find a good war song.

→ ALEXANDRIA, CITY OF MINARETS, where British forces and natives of Egypt provide a colorful audience.

THE ROAD TO RADIO AUDITIONS

By *DR. HENRY W. LEVINGER*

Radio auditions are a nightmare. They are not only a nightmare for the artist, who has to display the best that is in him in a lamentably short space of time; they are a complete headache for the people who hear and judge them. In a performance that lasts several hours, an artist can overcome initial nervousness. In an audition, the impression that he makes must be instantaneous, and, due to fright, is sometimes completely false. When the few minutes allotted to him are over, there is no way to improve or change the effect he has created.

Then, too, the auditions judges are usually program directors, or conductors or producers who sandwich in their audition work between their regular jobs. They are forced to make quick decisions, which many times might be influenced by whatever annoyances they have suffered before coming to the auditions. They must also be able to detect those who are "audition artists" good at auditions and bad in performance, and those who are incapable of displaying their talents in an audition. And they have to have the tact to deal with the psychopathic cases who seem to turn up regularly at any audition.

Applicants, as a rule can be divided into four categories:

1. Amateurs; the people who write, "I sang at a party last night and my friends all say I'm as good as Dinah Shore. They think I should go on the radio."
2. Talent; young people who have had some sort of training, either high school or university or private, and no experience.
3. Professionals: People with experience in radio or on the stage.
4. Lunatics.

A Democratic Institution

The cardinal factor to remember is that *anyone* can apply for a singing audition with a network. This holds good for Columbia, NBC, Blue and Mutual. It is not necessary to have pull to participate in a general audition. By general audition is one in which all the foregoing categories are lumped together and heard in one session.

At NBC, the auditions director is Miss Eleanor Kilgallen, sister of Dorothy Kilgallen of "colyum" fame. Applicants should write directly to her or to the network. In answer, they will receive a blank which they must fill out with their name, address, type of voice, experience, etc. On return of the blank, they are notified to appear on a certain day for a general audition, are told to bring some music, and an accompanist if they have one. If not, a staff accompanist is provided.

NBC gets approximately sixty applications a week, of whom they hear about thirty. Roughly half of the applicants do not turn up, either cancelling or postponing. No audition is granted if the applicant cancels more than three times.

If outstanding talent is discovered at a general audition, a special audition is arranged. An average of about eight of these a week take place at NBC. General auditions are scheduled Mondays, Wednesdays and Fridays in the afternoon.

NBC has no network choruses. All choral work is auditioned by outside conductors or agencies for specific programs. Applicants approved are kept on file and used for various sustaining programs, or in some cases are recommended for commercials.

At the Blue Network, the procedure is almost exactly the same as at NBC. Miss Helen Hedeman is the person to write to. The Blue hears about ten people a week and arranges from five to eight specials, called by Miss Hedeman "red carpet" auditions. Singers who have had concert or opera experience are given more attention than others, Miss Hedeman feeling that their training and background warrants it. The Blue also uses no choruses.

At Columbia Miss Lucille Singleton has been auditions director for fifteen years. To obtain a CBS audition, it is necessary to write to her, stating qualifications, experience, etc. The applicant is then told to come and see Miss Singleton personally. She interviews them Tuesdays, Wednesdays and Thursdays from 10:45 to 11:45. Every singer gets a chance at a general audition. About 25 applicants a week are heard. Contrary to the other networks, Columbia uses choral singers. Choruses, Miss Singleton believes, are a good way to break into radio, pay well and leave the singer some freedom to accept outside engagements. Special auditions are arranged for above-the-average talent.

At Mutual, each local station on the chain has its own set-up, and to obtain an audition, one has to write to the local Mutual station. In New York, Station WOR should be contacted.

The General Audition

General auditions are what make the judges who hear them turn slightly green. Anyone can appear, and anyone usually does. A goodly percentage of general auditionists are high school kids who think they are second Judy Garlands or Frank Sinatras. In fact, the Sinatra epidemic has reached alarming proportions. Then there are the psychopathic cases, both violent and non-violent. One such case is a man who turns up regularly every few weeks at NBC in spite of the most severe discouragement on the part of Miss Kilgallen and others. He is convinced he is wonderful and writes letters which ramble along: "Old girl, you should hear me now, I'm better than ever."

Miss Singleton stresses the fact that the people who have the best chance are those who first of all can read music, have had some training and are professional in their approach. By that she means not only professional in their work but also in the way they apply for the auditions. Some people writing in don't even state whether they sing or act, or stand on their heads. The audition directors are expected to display clairvoyant powers in these cases. Singing, Miss Singleton declares, is a business like any other, and those who go about it in a businesslike way will always get ahead much faster than those who do not.

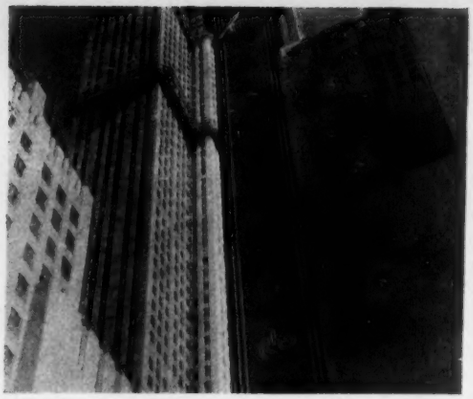
Preparation Important

All the auditions directors agree unanimously that the greatest care should be taken in preparing for an audition. Material should be in perfect order. It is a bad idea, for instance, to bring a song that has to be transposed at the last minute. The choice of selections should be just enough to fit in with the time allotted, and there should be no indecision about what to sing first. Judges sit in the control room, behind a glass partition, have no personal contact with the artists, and are irritated when they instead of the auditioners have to make the selections.

They also resent singers who flutter around and murmur that they are not in good voice. If they are not in good voice, they have no right to be auditioning. Under existing conditions, directors come to the auditions tired, harassed, but sincerely determined to be fair and unbiased. The less they are annoyed with unnecessary delays, the more they can concentrate on what the auditioner has to give. Selections should show the artist to his or her best advantage. If the artist is better in "classical" music than popular, it is unwise to do the latter, merely because much of the music heard on the air is of the popular or semi-popular variety. Putting over a popular song, especially on the air, is an art in itself, which requires careful study. It is not something that can be picked up in a few moments. Also, it is wise to be careful in the choice of arias or classical songs. A long aria, inexpertly sung, can seem like the longest piece in the world to the men in the control room.

Concerning Demand

In the early days of radio many more singers were auditioned, chiefly because the established artists looked down upon radio, just as the stage used to look down on the movies, and therefore much more inexperienced talent was used. Times, however, have changed, and now the supply is inexhaustible (or was, at least until the war). Every artist now nurses radio ambitions, and therefore those without experience have less chance than they used to have. But in spite of all the disappointments people have had with radio auditions, and despite the contention that radio never gives people a chance unless they have pull, the networks never stop seeking new talent. It takes patience, work, stubbornness and profound self-confidence to break into radio via the audition route. But it can be done.



MECCA OF YOUNG ARTISTS: RADIO CITY, NEW YORK

The Vivian Della Chiesa photograph on the Front Cover is by De Bellis, N. Y.

One of radio's top musical programs!

Tune in

THE PRUDENTIAL FAMILY HOUR

Starring

GLADYS SWARTHOUT, *lovely star of opera and screen with*

JOSÉ FERRER, *the Iago in Broadway's current "Othello," as master of ceremonies*

REED KENNEDY, *baritone*

JACK SMITH, *popular tenor*

AL GOODMAN *and his ORCHESTRA and CHORUS*

CBS... SUNDAYS—5 P.M., E.W.T.

BROADCASTERS SCAN THE FUTURE

THE FUTURE OF MUSIC IN RADIO

By Niles Trammell

President, National Broadcasting Company

THE future of music in radio can best be discussed from the viewpoint of music itself. Broadcasting has proved that it is the leader of all the entertainment arts, bringing to listeners the cream of the talent crop in every medium, including music.

The very nature of broadcasting, of course, makes music a leading topic in each day's schedule. The quality of the musical programs and the stellar status of the participating musicians and vocalists have shown that radio continually offers listeners the best of the world's talent.

In the pioneer radio days, many great names of the concert and opera world were somewhat "fazed" by the microphone. Concert managers were prone to complain that broadcasting would hurt the boxoffice. But this bogey was soon dispelled by the headliners who shoved aside precedents and earned for themselves—and even for their non-broadcasting colleagues—steadily increased attendance at musical events.

Music on the whole benefited. Radio was responsible for whetting the public's appetite for good music. The new highs in phonograph record sales as well as enlarged enrollments at music schools and colleges can be attributed, to a large degree, to radio's part in giving listeners the opportunity to hear the best of the world's music *without cost* in the comfort of their own homes.

Radio is still a young and thriving industry. Music is one of the oldest arts, yet one that never remains static. The constant parade of new artists as well as the steady output of new compositions makes music a truly "live" art. And radio is music's chief amanuensis in bringing its new talent and new works to the public ear.

Music will remain a major program topic through all of radio's future advances. The symphony concerts, opera, variety hours and dramatic programs utilizing incidental music are forerunners of the events that will be available to the enlarged television audiences anticipated shortly after the United Nations achieve victory.

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WHAT THE NEW YEAR PROMISES

By Mark Woods

President, The Blue Network, Inc.

MUSIC in 1944 faces a bright future indeed, insofar as radio is concerned. Here on the Blue Network in particular we look forward to presenting many hours of musical enjoyment to our vast listening audience. And I can promise that every musical taste will be satisfied, and every listener, from six to sixty, will find what he likes and wants somewhere along the Blue airlanes.

For the serious-minded music lovers there will be the Boston Symphony Orchestra concerts under the baton of Dr. Serge Koussevitzky, the Metropolitan Opera broadcasts, the Metropolitan Opera Auditions of the Air, and Metropolitan Opera, U. S. A.

Designed to meet the demands of those who enjoy a dash of lightness with their musical repasts are such programs as Radio Hall of Fame, What's New, Keepsakes, Musical Steelmakers, Saludos Amigos, Good Old Days and that old favorite, Breakfast Club.

All these, and numerous other programs in the making, will come at a time when America will need every moment of relaxation it can get. It is a source of great satisfaction to those of us in the radio industry that we can provide the American public with such musical moments as these without sacrificing any effort required to carry on the unremitting morale building, and psychological warfare broadcasts which have become radio's first and foremost assignments since the war began.

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RADIO IN A WORLD AT WAR

*By Paul W. Kesten**

Executive Vice President, Columbia Broadcasting System

IN a world at war, American radio has contributed much to the preservation of culture, particularly of great music, from whatever land or time it may have come. It will continue to do so during 1944.

The Columbia Broadcasting System has prepared a varied music schedule for the months ahead. Distinguished symphonic ensembles, such as the New York Philharmonic-Symphony and the Columbia Symphony Orchestra, will continue to be heard in noteworthy series.

CBS will broadcast the premiere performances of many important compositions during the year. Outstanding among these will be the first performance in the Western Hemisphere of Shostakovich's Eighth Symphony, which the young Soviet composer has described as "a glance into the future." It will be played on CBS by the New York Philharmonic-Symphony under the leadership of its eminent musical director, Dr. Artur Rodzinski.

Columbia also is planning a goodly share of musical novelties, including seldom-heard compositions by Stravinsky, Delius, Mahler, Milhaud and Chausson.

There will be abundance of familiar and beloved music on the network, performed under the direction of such capable musicians as Andre Kostelanetz, Morton Gould and Al Goodman.

CBS maintains its lively interest in the American composer. In past seasons it has commissioned music from such noted musicians of our country as Roy Harris, Aaron Copland, Walter Piston, Howard Hanson, William Grant Still and Randall Thompson. It has presented the world premiere of music by Bernard Herrmann, Nicolai Berezowsky, John Alden Carpenter and other native-born or naturalized American composers. Confident that the creative musicians of America are fast growing in artistic stature, Columbia is on the alert to bring the most arresting of their works to the public.

An impressive list of artists has been assembled to interpret this music. Among the soloists to be heard on CBS during the year are Gladys Swarthout, Maria Kurenko, Joseph Szigeti, Jennie Tourel, Jessica Dragonette, Jean Tennyson, Jan Peerce, Mona Paulee and Vera Brodsky.

Radio is in an excellent position to discover and provide opportunities for young singers and instrumentalists of talent. CBS, for one, has considerably advanced the careers in earlier seasons of such gifted singers as Eileen Farrell, Nino Martini and Bruna Castagna, among many others. In 1944, CBS has set aside a generous amount of program time for the most promising of these young opera stars and recitalists.

All these plans constitute, we believe, a worthy measure of entertainment for listeners. More important, broadcasters feel, that in making universally available great music greatly performed, they are helping materially to provide solace, courage and inspiration at a time when such things are earnestly needed.

* Mr. Kesten acts as spokesman for the Columbia Broadcasting System in the absence of William S. Paley, its President, now on an overseas assignment for the United States Government.

NILES TRAMMELL,
President, National Broadcasting Company

MARK WOODS,
President, The Blue Network, Inc.

OUR PART IN DEVELOPING FINER MUSIC

By Miller McClintock

President, Mutual Broadcasting System

THE significance of radio in the transmission of fine music is becoming increasingly important, with present wartime conditions of restricted travel for musical organizations and musical listeners.

Previous to radio networks' interest in music, artists were confined to the narrow field of concert recitals. Radio has offered remunerative and satisfying opportunities to many musicians and artists and a greater scope for their artistic endeavors.

Keeping pace with the demand of listeners for more and more of the better type of music, Mutual Broadcasting System includes as regular weekly features a diversified list of musical programs.

On Sinfonietta and Music for A Half Hour, these regular weekly programs feature symphonic and lighter classic music, with noted conductors and soloists. Metropolitan Opera stars, Licia Albanese and Francesco Valentino, are regular members of Mutual's Treasure Hour of Song, which also features the orchestra under the baton of Alfredo Antonini. Well known and less familiar operas and light operas are weekly heard on Mutual's Chicago Theatre of the Air, which stars Marion Claire and a choral and orchestral group.

The recent acquisition by Mutual of the noted Cleveland Symphony Orchestra fulfills the network's interest in the presentation of the finest type of music obtainable. Since conductor Erich Leinsdorf's departure for the armed services, the Symphony Orchestra's weekly broadcasts will be under the direction of such nationally known guest conductors as Sir Thomas Beecham, Vladimir Golschmann, Frank Black, Eugene Goossens, and Rudolph Ringwall.

The post-war world will bring new and exciting developments in the transmission of fine music via the airlanes, with the availability of Latin-American music and musicians. Mutual Broadcasting System will be ready to do its share in providing the American people with the finest and most diversified in serious musical entertainment and enlightenment.

Radio listeners can look forward to regular exchange symphonic programs, with our neighbors to the South, whereby the great symphonic organizations of Mexico and Latin America will be available to North American radio listeners. Mutual, with its present system of program exchange with the Radio Mil chain in Mexico, is already anticipating that development.

PAUL W. KESTEN,
Executive Vice-President, Columbia Broadcasting System

MILLER McCLINTOCK,
President, Mutual Broadcasting System

RADIO: NEWS AND VIEWS—

By VIVA

Time, Life and Fortune, Inc., recently bought into the Blue Network and have ambitious plans for post-war coverage of the campaign to win the peace. This seems to have started a new trend, as it is rumored that the Saturday Evening Post and other magazines are busily trying to work themselves into radio, too.

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CBS' Invitation to Music has mapped out an ambitious schedule for the next few months. This program, unfortunately on a bad time spot, 11:30 p. m., is one of the best on the air, and never lowers its high standards. Some of the future novelties to be heard include Joseph Szigeti, playing Chausson's Poéme (Feb. 9); Jennie Tourel in excerpts from Das Lied von der Erde (Mar. 1); Maria Kurenko, soprano, and the Collegiate Chorale in an all-Gretchaninoff program (Feb. 23); and Delius' Songs of Sunset, conducted by Sir Thomas Beecham. Incidentally, Richard Arnell, whose Chamber Symphony was to be premiered on this program Jan. 19, is Music Advisor to the BBC.

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The Hour of Charm, which features an all girl orchestra on NBC, has launched a nationwide contest to find "the ideal girl singer of America." The winner will be awarded a 13-week contract at $150 a week, and will sing with the Hour of Charm orchestra. Twenty-eight leading cities and many radio stations are cooperating with NBC and General Electric, the Hour of Charm's sponsors, in this endeavor.

Preliminaries will be local, and the ten best contestants will come to New York for the finals. Each of the ten will sing once on the Hour of Charm. Communications should be addressed to General Electric, Hour of Charm Auditions, Nela Park, Cleveland 12, Ohio. No professionals are eligible, contestants should be over eighteen, and have a repertoire of popular songs, ballads and some operatic arias, the type of music featured on the program. The contest opens Feb. 16.

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Although not coming under the head of music, the new American Story, starting Feb. 5 on NBC (7 p.m. EWT) is something to watch for. Written by Archibald MacLeish, it will attempt to trace the history, development and fulfillment of the literature of the Americas. This is the first time that a contemporary literary figure has been commissioned to produce a cycle of inter-related literary works. MacLeish will use the dramatic form, narration, straight reading from great literature, and other variants, and the programs will probably use a musical background.

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Reed Kennedy, baritone, who joined the Family Hour a short time ago, was once the owner of coal mines, and spent his time running them. He had always wanted a singing career, but when his father died, he suddenly found himself a business man. When his two brothers graduated from college, the three Kennedys gave up the coal business, invested their money in lumber, and then Kennedy turned to singing.

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The Stradivari Orchestra, conducted by Paul Lavalle, entered its second thirteen week series Jan. 16. The Stradivari program was among the first ten favorite "classical" orchestras in the Motion Picture Daily radio poll.

Photo by George Van, Newark

LT. WILLIAM J. WALKER WEDS LUCILLE MANNERS, soprano star of the Cities Service Concert program and the recital stage, at her home in Short Hills, N. J., on Jan. 6. The bridal party, from left to right: Sgt. George Griffin, appearing in Winged Victory, Mrs. Edna Jacobus, matron of honor, the bride and the groom.

Dr. J. M. Coopersmith, director of the music library and copyright division of WOR and Mutual, left in December for Trujillo City, Dominican Republic, by special invitation of President Molina, to make a four months' study of the Dominican Republic's musical resources.

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At the Kostelanetz rehearsal a week or so ago, an unnamed gentleman sat glumly in the corner, taking it all in, and after listening for awhile to the familiar, full-blooded, lush Kostelanetz arrangements, muttered cynically, "Now how about some good boogie-woogie?"

Erica Morini, that day's soloist, was the center of attention from the string section of the orchestra, who crowded around her to examine her Stradivarius, and exchange fiddle stories. It was a freezing day and, when she went out for coffee during the rehearsal break, all the fiddlers chorused, "Keep your gloves on! Don't let your hands get cold!"

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Steven Kennedy recently sang the leading baritone role in Hansel and Gretel over CBS. He was heard in an all-Schubert program over the same network on Jan. 4.

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Jacques de Menasce, pianist, gives the second of three sonata recitals on New York's WNYC, Jan. 28.

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Salute to Youth, the program featuring the All American Youth Orchestra, directed by Raymond Paige, goes off the air this month. It would be a pity if this program did not find another sponsor, not only because of its general excellence, but also because of the unique opportunity it has given to young instrumentalists.

RADIO PROGRAM GUIDE

(ALL TIMES, EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.

New Voices In Song, 9:45 a.m., CBS.

The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavelle, conductor. Fifteen of the world's finest Stradivarius instruments.

Jan. 23. Oh What a Beautiful Morning (Rodgers); Song of India (Rimsky-Korsakoff); Love is a Dancing Thing (Schwartz); The Song Is You (Kern); Minuet (Paderewski); Prize Song (Wagner); Loin du Bal (Ballette); Princesita (Padilla); On Wings of Song (Mendelssohn).

Jan. 30. Espana Cani (Marquina); Alone (Brown); Valse Huguette (Friml); If There Is Someone Lovelier Than You (Schwartz); Anitra's Dance (Grieg); Romance (Rubinstein); Love's Dream After the Ball (Czibulka); The Old Refrain (Kreisler); Song of Love.

Feb. 5. Espana (Chabrier); One Alone (Romberg); Falling in Love With Someone (Herbert); Come Where My Love Lies Dreaming (Foster); Minuet (Thomas); Gianninna Mia (Friml); At Dawning (Cadman); Melody in F (Rubinstein).

Music for an Hour, 1:30 p.m., MBS. Orchestra, Robert Russell Bennett, conductor; Frances Greer, soprano; Donald Dame; tenor; John Baker, baritone; Milton Kaye, pianist; Joseph Coleman, violinist; Light and serious music.

Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone. Victor Young's Orchestra; Ken Darby, Chorus; John Nesbitt, narrator. Ballads and popular songs by a master of style.

The New York Philharmonic Orchestra, 3 p.m., CBS. Artur Rodzinski, conductor.

Jan. 23. Bronislaw Hubermann, violinist. Concerto for Strings (Valentini) Orchestra; Violin Concerto (Brahms), Hubermann; Symphonic Metamorphosis from Weber Themes (Hindemith), Orchestra

Jan. 30. Leonard Rose, cellist. Overture to Oberon (Weber), Orchestra; Cello Concerto (Lalo), Rose; Symphony No. 7 (Beethoven).

Feb. 6. Bruno Walter, conductor. Desi Halban, soprano. Prague Symphony (Mozart); Orchestra; Symphony No. 4, for Soprano and Orchestra (Mahler), Halban and Orchestra.

The Pause That Refreshes, 4:30 p.m., CBS. Andre Kostelanetz Orchestra.

Jan. 23. James Melton, tenor. Larry Adler, harmonica.

Metropolitan Auditions of the Air, 4:30 p.m., Blue Network. Orchestra, Wilfrid Pelletier, conductor. Metropolitan tryouts.

General Motors Symphony of the Air, 5 p.m., NBC. Leopold Stokowski, conductor.

Jan. 23. Prelude Act I. Lohengrin (Wagner); Magic Fire Music (Wagner); Nobilissima Visione (Hindemith).

The Family Hour, 5 p.m., CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Reed Kennedy, baritone; Jose Ferrer, commentator; Jack Smith, tenor. Nicely balance mixture of popular tunes, ballads and arias, with Miss Swarthout unfailingly tasteful and charming.

Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety, occasional musical guests. Has not lived up to its initial promise.

Keepsakes, 8 p.m., Blue Network. Orchestra, Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra, Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular tunes.

Cleveland Symphony Orchestra, 9 p.m., MBS.

American Album of Familiar Music, 9:30 p.m., NBC. Frank Munn, tenor, Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen, conductor. Ballads and popular songs.

Eileen Farrell, soprano, 11:15, CBS.

Jan. 23. Oh, Lovely Night (Ronald) Poeme (Wagner); Il Est Doux, Il Est Bon (Massenet).

Jan. 30. A Dream (Grieg); Come Love With Me (Carnevale); Calm Is the Night (Lohm); O Patria Mia (Verdi).

Feb. 6. Serenade (Schubert); Home Sweet Home (Bishop); Madre Piadoso Virgine (Verdi).

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra. Alfred Drake, tenor, star of Oklahoma. Guests. (Monday through Friday).

Music for a Half Hour, 4:30 p.m., MBS. Bob Stanley, conductor. Guests.

To Your Good Health, 6:15 p.m., CBS. Lyn Murray Orchestra and Chorus. Guests. (Monday, Wednesday and Friday), Jan. 24, 28. Jan Peerce, tenor.

Serenade to America, 6:15 p.m., NBC. Orchestra, Frank Black and H. Leopold Spitalny, alternate conductors. Guests. (Daily through Friday).

The Voice of Firestone, 8:30 p.m., NBC. Firestone Orchestra.

Jan. 31. Howard Barlow, conductor; Mary Van Kirk, contralto. Wintergreen for President (Gershwin), Medley, Something for the Boys, Orchestra; Mon Coeur s'Ouvre a ta Voix (Saint-Saens) Van Kirk; What Do We Do in the Infantry, Orchestra; Tambourin Chinois (Kreisler), Orchestra; Some Day I'll Find You (Coward), Van Kirk.

Feb. 7. From Los Angeles. Richard Crooks, tenor. Alfred Wallenstein may conduct.

The Telephone Hour, 8:30 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Jan. 31. Lily Pons, soprano. Babes in the Woods (Kern), Orchestra; Claire de Lune Debussy), Pons; Spanish Serenade (Chaminade), Orchestra; Summertime (Gershwin) Pons; First Movement, Symphony No. 4 (Mendelssohn); Una Voce Poco Fa (Rossini), Pons.

Feb. 7. Jose Iturbi, pianist, Hungarian Fantasy (Lisst), Iturbi and Orchestra; On the Trail (Grofe), Orchestra; Waltz in A flat (Chopin), Zapatado, Paso Doble (Iturbi), Iturbi.

Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso; Ralph Nyland, tenor.

TUESDAY

Gateways to Music, 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Jan. 25. Folk Songs in Orchestra Dress.

Feb. 1. Beethoven, Giant of Music.

Feb. 8. Music of Free France.

Metropolitan U. S. A., 7:30 p.m., Blue Network. Metropolitan Opera Guild program. Guest singers. (WEAF, N. Y., 11:30 p.m.).

American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone. Popular songs, ballads.

Sinfonietta. 11:30 p.m., MBS. Robert Russell Bennett, conductor.

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., MBS. Xavier Cugat Orchestra. Latin-American rhythms, superlatively played.

Great Moments in Music, 10 p.m., CBS. Orchestra, George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Cresta Blanca Carnival, 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist. Gould's extraordinary arrangements and Templeton's fine improvisations. A grand team.

Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Jan. 26. Herbert Janssen, baritone. All-Richard Strauss program.

Feb. 2. Fantasticks (Bernard Herrmann); Genevieve Rowe, soprano; Mona Paulee, contralto; William Hain, tenor; Mack Harrell, baritone.

Feb. 9. Joseph Szigeti, violinist. Poème (Chausson).

THURSDAY

Treasure Hour of Song, 9:30 p.m., MBS. Orchestra. Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone. Arias and songs.

Music of the New World, 11:30 p.m., NBC.

FRIDAY

Cities Service Program, 8 p.m., NBC. Frank Black, conductor; Lucille Manners, soprano; Ross Graham baritone. Mixed, serious and popular music.

Waltz Time, 9 p.m., NBC. Frank Munn, tenor.

Music Hall of the Air, 11:30 p.m., NBC. Radio City Music Hall. Symphony Orchestra, Erno Rapee, conductor.

Jan. 21. Grace Panvini, soprano.

SATURDAY

The Metropolitan Opera Company Presents, 2 p.m., Blue Network.

Jan. 22. Carmen (Bizet).

Jan. 29. Marriage of Figaro (Mozart).

What's New, 7 p.m., Blue Network. Variety. Musical Guests. Leonard Warren, baritone, permanent star.

Boston Symphony Orchestra, 8:30 p.m., Blue Network. Vladimir Golschmann, guest conductor.

Jan. 2. Eroica Symphony (Beethoven).

Jan. 29. Jupiter Symphony (Mozart); Suite Provencale (Milhaud).

Chicago Theatre of the Air, 9 p.m., MBS. Marion Claire, soprano. Henry Weber, conductor. Opera and Operetta.

Our Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m., CBS. Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

CREATING SCORES FOR RADIO

LIEBLING

Radio is producing the greatest daily output of creative music ever known—and very little of it is heard on musical programs. In fact, a good deal of it is written in the hope that it will not be *consciously* heard at all. The music in question, composed for radio's dramatic and documentary shows, serves many purposes, the least of which is to impress itself on the listener purely as music.

Take a show like Columbia's The Man Behind the Gun. This is a half-hour drama based on some authentic story from the fighting fronts. It is very much the he-man type of thing, packs plenty of punch and action, and is, of course, highly topical. Musical director for the program is Nathan Van Cleave, who composes, arranges and conducts the music for the show. Because of rapidly changing war conditions, the script cannot be written more than a few days in advance, or it might find itself outdated. Therefore, Van Cleave has approximately two days in which to do the music.

In sitting down to the job, he bears in mind that there are about six different ways in which the music will be used. They can be roughly classified as follows: as a framework or theme marking the general outline; to carry scenes of action from one sequence to another as a bridge of time, place and mood; to back (play behind) a scene and enhance it by creating or intensifying a mood; to appear in a scene realistically as a part of the dramatic story as an arbitrary studio device; to cushion a show and take up slack or time; and, finally, as sound effect to create general all-over moods, periods or settings.

It may be seen from the foregoing that, to put it briefly, music is used in radio drama to create a third dimensional illusion. Whereas stage and screen writers can depend on the endless magic of scenery and lighting to bring their brain children to life, radio dramatists can fall back only on the cold, spoken word.

Radio, someone once remarked, is for the blind. Whatever visual illusion is conjured up in the imagination is due to the skill with which words and music are combined.

Music Intensifies Drama

Tune in to any dramatic show, and try to imagine it without its musical accompaniment. Think how abrupt the transition from one scene to another would seem, how difficult it would be for the mind to shift its train of thought so quickly without music to help it along. In Man Behind the Gun, one of its shows tried to picture a phase of an imaginary invasion of Europe, based on stories of actual commando raids. Action shifted rapidly back and forth from the hullabaloo of the men preparing for the raid to the quiet emotional intensity of two of the men discussing their beliefs and feelings about the war. Merely a chord or two made the transition natural, effortless, and the mind's eye followed the packed mass of men back to the two standing alone with no difficulty.

Of course, the all-over theme music of the show differs from the mood changes, just as backing a scene (that is, the old reliable "soft music" of the movies) is again different from the extra bars thrown in to use up time. When you realize that these complete changes of mood and setting must take place in a few seconds, you can understand something of the composer's problem. He considers himself lucky if he has four or five bars to re-set a scene from the downward plunge of a screaming, death-spewing, highpowered plane, back to the quiet street the pilot knew as home.

Then, too, the composer must be careful not to have a single unnecessary sound, since it might destroy the pace or distract the listener. Many a time, music is written for a scene which in theory seemed to demand a mood setting. Yet in rehearsal it was found that the simple words conveyed sufficient meaning; or perhaps a sound effect was substituted for the music. Each chord must have significance, be so shrewdly prepared and flow so naturally and realistically from the text that the listener accepts without question the authentic justice of including it in the dramatic pattern. Often the narrator on such programs says but one word, which is developed by the music into a complete thought or setting for the following dramatic bit. Yet everything must be kept subordinate to the dramatic action of plot thread.

Varying the Theme

While the script for a show like The Man Behind the Gun is pretty much of a piece, keeping to a fairly consistent line, a show like Radio Reader's Digest presents an entirely different problem. Two or three dramatic skits are given during the half hour which may range from a satirical bit on Ancient Greece, to the story of quinine, to almost anything else you can name. The composer, Don Bryan, may have to use a dozen different styles of music. Or a show like March of Time, on NBC, the most topical of them all, which works as much as possible with the story behind today's headlines, but also jumps around from subject to subject.

Here the composer-conductor, Don Voorhees, has approximately a day and a half to do the music. He picks up the script Wednesday morning, works on it all day and half the night, and Thursday spends most of the day, sometimes until a few minutes before actual performance time at rehearsal, changing, revising, rewriting. The toughest problem is when a big newsbreak comes on a Thursday and half of the script is thrown out to make room for the new event. If Hitler gets killed some late Thursday afternoon it's going to be something of a strain on the March of Time outfit.

It is vital to such programs that original music be written. For a long time, it was the custom of most conductors who did this type of show to draw on the immense network musical libraries for what they wanted and have it arranged to fit each script. But slowly they began to realize that this was impracticable. Most of the music already written had been composed to follow a certain line of thought or action. It never quite fit the specific requirements of the program. So gradually they started writing their own music, and out of this a whole new profession in music has grown.

NATHAN VAN CLEAVE CONSULTS with Bill Robson, producer (right), and Jackson Beck, narrator (centre), on the script of The Man Behind the Gun.

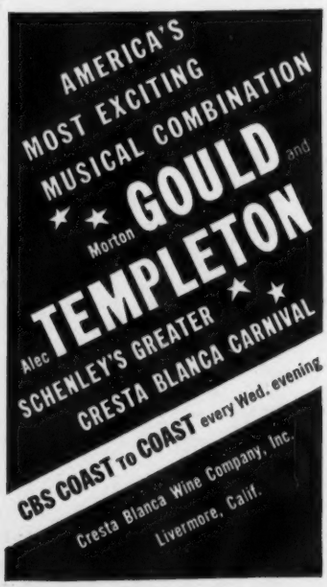
Split-Second Work

The men who are in it must have behind them lives crowded with experiences that make for the excellent split-second work demanded by such highly specialized programs. A conductor must have made a thorough study of all composers' techniques so that they are instantly available from the storehouse of his mind. He must have had years of experience not only playing, but in all phases of musical study including harmony, composition, arranging, etc., and have a sufficient mental retention of all kinds of music from jive to symphonic to make their themes appeal to the musically uneducated as well as the musical experts. Being a conductor on such programs also demands a thorough knowledge of the physics of sound . . . because everything must have a proper balance. It is the most deft of musical combinations that give the dramatic accents and yet still subordinate to the plot as a whole. Then too, he must have an instinctive feeling for drama so that he can work well with the show's producers. Many a producer knows little or nothing about music, but knows exactly the effect he wishes to achieve. The conductor-composer must be able to grasp what the producer is unable to describe in musical terms and translate it into the desired mood or effect.

Double Duty

The majority of these men double as conductor and composer, and many of them orchestrate the scores. Some of them employ arrangers and orchestrators. But using an outside conductor would mean too much loss of time. Most conductors in radio have done this type of work. Frank Black has written hundreds of such scores and is currently doing the Words at War show, which dramatizes best sellers of the moment. All these men have a wide background of experience. To cite only a few of the many, Van Cleave was for many years one of the outstanding arrangers in radio; Don Bryan was one of the top trumpeters of the country, studied with Edwin Franko Goldman, played with the New York Philharmonic and has been conducting since 1927; Don Voorhees started conducting when he was seventeen, has led many big Broadway musical shows, is permanent conductor of the Telephone Hour and has been in radio since 1928, arranging, conducting and composing; Leo Kempinsky did movie scores for many years.

They all differ on whether great music will emerge from any of these dramatic shows. The themes employed are all necessarily short and incomplete, and the scores cannot be sufficiently integrated to stand alone, except in rare instances, such as Frank Black's score for Alice Duer Miller's White Cliffs of Dover. However, many of the composers would like eventually to explore the larger fields of composition and believe that many of the scores they are doing may some day serve as sketches or idea reservoirs for other things.



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HOW ARE OUR SERIOUS COMPOSERS TO LIVE?

Contemporary American Music Platform—I

JUSTICE FOR COMPOSERS

By Dr. Serge Koussevitzky,
Conductor, Boston Symphony Orchestra

IT is hardly necessary to stress the pre-eminent place that music holds in our world today—not alone in the world of culture, not alone in the art history of mankind, but also in the daily life of the average man.

The development of music as an art and as a profession is indeed phenomenal. Innumerable music organizations, conservatories, orchestras and federations have been established and are constantly growing. Conductors, singers and virtuoso artists, great and less great, come to light, to glory, to wealth. Orchestras and institutions rise to historic foreground and fame.

Radio, phonograph and publishing corporations prosper. Music federations expand and enlist hundreds of thousands of members.

To be sure, music—a free and living art—needs the bard, the minstrel, the performer. It needs the ever-widening realm and new vistas opened up by interpretative art. To be sure, the performing musician deserves the protection which his profession affords him; the artist-interpreter deserves recognition of the services he renders to the art of his election.

But what is the reward of the creative musician—the one who gave birth to musical art, whose work and genius are responsible for this extraordinary prosperity and flowering of musical life—and who has brought the beauty and joy of music to the world? What has been the fate of the composer of the past? What is being done for the composer of our day? * * * Centuries-long injustice has been permitted and is sustained throughout the world.

• • •

It is time to wake up to our responsibility toward the composer and to repay the debt of long standing we owe him. It is high time to shake off the passive acceptance of former mistakes of our forebears for which we now blush. Today we have no use for half measures, for timid scattered efforts; determination and unity are the only means to win in a cause which must be won by us, so that the coming generations will not in turn blush for our failure.

It is significant that an imperative move demanding a readjustment of cultural life and values comes in the midst of the greatest world upheaval and outward destruction. Indeed, in less than half of the twentieth century we have learned a greater living lesson than volumes of the past history could ever teach us.

• • •

America, the leading country of the Western Hemisphere, is holding high the torch of future hopes and ideals. The war of destruction is not affecting her pioneering tradition bequeathed by the daring spirit of her forefathers. On the contrary, America is fully conscious of the mission to restore the rights of men, to protect the intellectual, creative and cultural forces from the deadly grip of Teutonic strangulation.

An appeal on behalf of the composer is in line with deep-rooted American tradition. It manifests the true cultural standing and crystalizes the spirit of the nation: for only a country of surging aspirations can at a time of a world cataclysm proclaim ideals of enlightenment and justice. This is a challenge to the war of destruction.

The appeal for the composer must embrace the whole musical world, reach the musician in every field, the music lover and sponsor, far and wide. It will be a timely and major step forward. It calls for the invaluable support of great music federations; for the joint cooperation of organizations and institutions vitally active in musical life; for the widespread response of all those who derive enjoyment and inspiration from music.

It calls for unity of action as it calls for vision of justice.

We musicians must be the first to stand by the composer because we owe him most.

We have ripened to this consciousness. Therefore I say—the time is ripe to act.

In this great country alone there are many thousands of performing musicians. A small annual donation of $1 each will bring in a substantial permanent income and, with the joint cooperation and contributions of other groups and organizations, will go a long way toward establishing a composers' fund.

Whatever action we take now will lay the groundwork for the impelling and just cause of the composer. Embracing that cause, we shall ascend to new heights; we shall gain in confidence, in self-esteem and in fortitude.

Printed in the New York Times,
May 16, 1943.

THE END, NOT THE MEANS, IMPORTANT . . .

By William Schuman

REGARDLESS of varying points of view on esthetic matters, almost all composers agree that their basic problem is to earn a living from composition.

Therefore, any workable plan directed toward this healthy and normal goal will probably have their hearty approval.

OUR NEW FORUM

WITH this issue, the Musical Courier inaugurates a department devoted to the discussion of paramount issues in modern composition. It will not be restricted to the work that has already been done by leading figures in this field, but will deal with the living creative process as it is carried on day by day in the United States during this unique wartime era.

The new department, broad in its point of view, will not serve personal or group interests, but will maintain an open mind toward all phases of composition. Though the Musical Courier may not agree with all the ideas to be expressed, it hopes, by giving publicity to the aims of the creators, to increase interest in American contemporary music and to further the development and growth of this important part of our cultural life.

In this issue, four modern composers discuss Dr. Serge Koussevitzky's notable proposal to aid the composer through a fund contributed by the public. Although this plan was first announced eight months ago, it is the belief of this publication that thorough discussion of its merits still remains to be made. For that reason, the text of Dr. Koussevitzky's appeal is reproduced here, together with the comments of the composers.

WANTED: A "STOCK-PILE" OF PRESENT-DAY MUSIC

By Dr. Howard Hanson,
Director, Eastman School of Music, University of Rochester

DR. KOUSSEVITZKY'S article, Justice to Composers, is the thoughtful pronouncement of a great artist on the fundamental problem of the relation of the performer and the musical public to the creative artist. That a great conductor concerns himself in such vital fashion with this problem is to me one of the most hopeful sighs of our times.

In the younger days of musical art the composer was the essential, motivating part of the mechanism of musical life. Without him the performer would have been without a profession, for without the composer there would have been no music to perform. As musical history progressed, however, the composers of the past produced a vast literature of music, a supply of compositions upon which the performer of today may draw freely and at will.

The result is quite obvious. The composer of today is not, in an immediate sense, necessary since his colleagues of the past have already built up a great "stock-pile" which is readily available. Also, it must be remembered, that this stock-pile of music, unlike a stock-pile of steel, can be used over and over again. It does not wear out quickly.

And yet it is equally obvious that the present cannot exist forever upon the past without literally eating up its own substance. In a sense, each age must pay a creative tax for posterity. The performer of today is living largely upon the music created in the nineteenth century. Today must be developed the music which will serve the public of tomorrow.

How this can be done in an age which is not inclined to pay its own taxes—certainly not the taxes of the future—it is difficult to say. Nevertheless, the realization of the existence of the problem in the masterful statement of Dr. Koussevitzky is in itself a significant step toward its solution.

A COMPOSER-PERFORMER MUTUAL-AID PLAN

By Douglas Moore,
Professor of Music, Columbia University

DR. KOUSSEVITZKY'S statement on Justice to Composers is impressive not only because of his eminence but because of the fact that he, perhaps more than any of the great conductors, has tried to do something about it. Almost all conductors today are playing a certain amount of American music in response to an aroused public opinion. But it is one thing to play it as a courteous gesture and another because you really believe in it. Dr. Koussevitzky's conviction about the merits of American music has communicated itself to audiences in Boston, which have shown an interest in symphonies as well as excerpts or short works performed for the sake of the record.

The greatest service that can be rendered the living composer is the creation of a responsive, understanding audience. New music of originality and sincerity has always had difficulty in making its way; this difficulty is inherent in the nature of the art. Only after we have become accustomed by frequent performances to the musical personality of a composer are we able to comprehend and enjoy his style. The effort of understanding a new and original idiom may be less great for an accomplished musician than it is for the public, but it is greater than is ordinarily supposed.

In this particular age and locality, two factors weigh heavily against the contemporary composer.

The first is that the music of the past is so fascinating that we forget about the present. Enthusiasm and patronage, which in former ages have been directed to the discovery of new music, seem largely concerned with pushing our artistic frontiers backward. The performance of a newly discovered Haydn Symphony, Schumann concerto, or Monteverdi opera is often considered more important than a new work by a major composer of today. (Shostakovitch may be considered an exception.) Conductors and performing artists are apt to reflect this attitude and the living composer finds himself in competition not only with the established repertory but an ever-increasing list of "novelties" from the past.

The second handicap is the old prejudice against the native-born artist, characteristic of all young civilizations and still active about music in the United States. We accept the music of American composers today because it is our duty to do so, but there is still an uneasy feeling about their artistic potentialities. The aristocracy of the profession still looks upon the American composer as a deserving poor relation who may be invited to Thanksgiving dinner once a year, but at other times is a social handicap.

Dr. Koussevitzky's plan is well-intentioned, but doesn't take into account the fact that among performing musicians there is a lot of injustice, too. The profession is overpaid at the top and paid practically nothing in the bottom. It would hardly be fair to ask the struggling performer, whose main concern is to get an engagement of any sort, for the same support which should be the obligation of the artist capitalist who is in a position to lend both moral and financial aid to the less fortunate members of the profession. Perhaps if performers would be willing to pay composers a small sum for performing rights (up to now this is true only of the radio and large orchestral performances), substantial help would be derived. There are probably many other ways which will be discovered.

The great value of Dr. Koussevitzky's proposal is that he has made it. As he remarks, injustice to composers is centuries long. It will hardly be righted today or tomorrow, but it is just as well for us to be thinking about it.

WHY NOT A NATIONAL TRUST FUND?

By Roy Harris,
Composer-in-Residence, Colorado College

CERTAINLY Dr. Koussevitzky's point is well taken and well stated. The creative artist in any period always has been and probably always will be in the paradoxical position of being that which is needed but not wanted. New music is necessary to the vitality of music as a living art, but new music is not "economically safe." Precisely because the composer is a recorder of the advanced aesthetic perceptions of his time he must question and challenge those idioms of the established musical literature of past cultures.

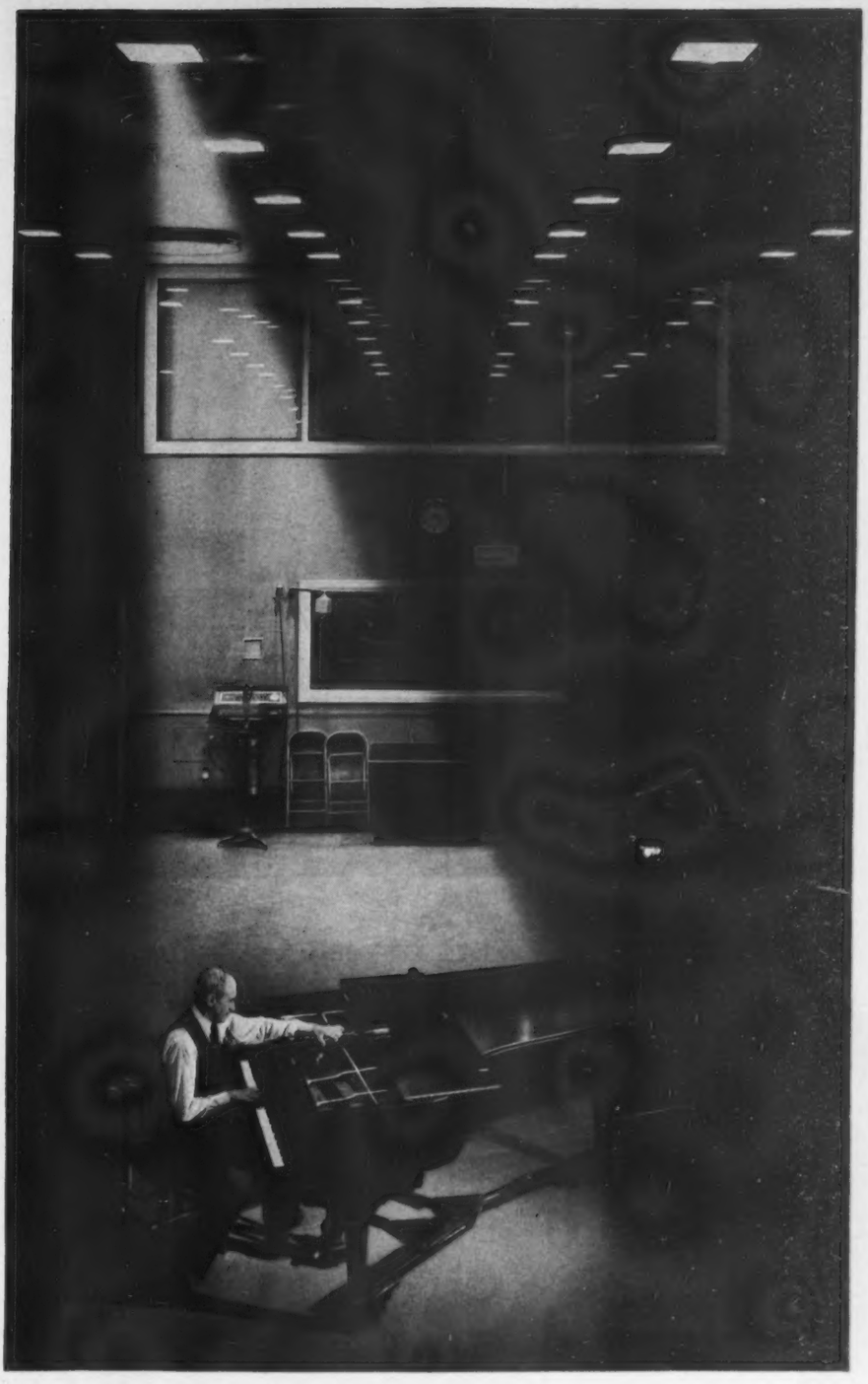
If we as a nation wish to recognize and support the creative music of our people we must recognize this life span, so indispensable to the composer. He cannot create a new music germane to our way of feeling, thinking and acting if he is to be a weathervane of current events and current quick turnover market values. He must be given *time*: time to perfect his style, time to be understood and evaluated by musicians, the public, and the educational world.

A composer must have as much time and laboratory facilities (good performances) as does the research scientist, the historian, the philosopher. He must know and evaluate the old and find the new. His contribution is cultural and educational.

And it would seem to be the American way to incorporate the composer as part of Education—(as the scientist, historian, or philosopher has been accepted) —where *Time* is measured in educational generations rather than financial quarter-years.

It is for this reason that I offer these suggestions: that *if* organizational steps are taken to collect one dollar per year from all people who make a living in any way through music, the revenue should be held in trust in some permanent Federal institution (such as the Library of Congress) and that it should be apportioned to composers somewhat as follows:

1. That a Committee for Appointments be selected from ranking composers, conductors and educators.
2. That the Committee for Appointments should be nationally representative.
3. That grants for "composer-in-residence" be made to those institutions which have shown an interest in American music by their activities and which are willing to make proper provisions in their curriculum and budget for a long range project of creative music.
4. That the annual honorarium received by "composers-in-residence" should be paid 50% from the National Fund and 50% by the local educational institution selected by the Committee for Appointments.
5. That as far as possible each appointment should be made to an educational institution of the region which is native to the composer's background.
6. That any academic teaching demanded of the composer-in-residence be limited to a maximum of 25% of his working schedule; and that an annual report of creative work achieved be submitted by each composer-in-residence to the Committee for Appointments.



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THE DANCE: Many Ballet Events in Britain; N. Y. Center Has First Recital

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

An American soldier in England finds that the dance is just as popular there as it is in the United States. Kurt Jooss, now with headquarters in Cambridge, is enjoying one of the most successful periods of his entire career. The Vic-Wells Ballet opened its season recently and is going strong. The Ballet Rambert, of which Marie Rambert is the director, has been playing to full houses throughout England. The popularity of ballet in general is tremendous.

Keeping a company alive on the production end in England today, according to Mme. Rambert, presents many problems. It is impossible to get good repertory dancers. The girls are in war work and the best male dancers and choreographers have been lost to the army. The dancers, for the most part, are inexperienced and fare better in works that are light and humorous than in the serious or classic ballet. The one very promising dancer in the company is Sally Gilmour. While she is not yet fully developed technically, she is reputed to have a real style, lovely line, and a great deal of grace and beauty. All of which sounds very promising.

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A Formidable Repertoire

In spite of the many handicaps, though, the company manages to carry a formidable repertoire and provide satisfying performances. A glance at the list is interesting, for many ballets now popular here were first produced by the Ballet Rambert. In fact, Tudor, Laing, and Markova (even though the latter had been previously with the Russian Ballet) received most of their training and experience under Mme. Rambert's direction.

It is, therefore, not surprising to find Gala Performance, Jardin Aux Lilas, Dark Elegies and Judgment of Paris on the list. Two ballets—Lady Into Fox, and Death and the Maiden, that were given by the Ballet Theatre in its very first season at the Center Theatre in New York, but have never been repeated, are also included. Others new to us are Capriol Suite, Bar Aux Folies-Bergére, Mermaid, Les Masques, Czernyana, and Foyer de Danse.

Peter and the Wolf deserves special mention, for from all reports it is far superior to the Ballet Theatre's version. It is highly imaginative and humorous, even to the scenery. For example, the tree is a large ladder and the branches are long dust-mops painted green. Frank Staff was the choreographer, and Guy Sheppard devised the ingenious scenery and costumes.

It is heartening to know that ballet no longer must depend upon spectacular settings and luxurious costuming, and that it can thrive and develop under most trying conditions. It is possible that, in the long run, a company like Ballet Rambert will prove to be more productive than the more generously equipped organizations.

PAUL DRAPER,
the first dancer to appear at the New York City Center. Other dance attractions are scheduled for the spring season.

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Draper and Adler at City Center

On Dec. 31, Paul Draper and Larry Adler opened a three-day engagement at the New York City Center. Their program followed the usual procedure, the first half being devoted to the classics and the second to the popular styles. Needless to say, the second half is by far the most entertaining portion of the program. A little bit of Haydn, Mozart, Handel and Debussy go a long way when interpreted on the harmonica or in tap dancing. While Mr. Draper and Adler are superb in everything they do, their mediums of expression are limited when it comes to the classics. When they improvise together, or perform their own arrangements of folk or popular melodies they are tops in entertainment.

The accompanist, Arthur Ferrante, whose name was erroneously omitted on the program, drew almost as much applause as the soloists did from the wildly enthusiastic audience.

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Dance Notes

Miriam Winslow, the American dancer who is serving unofficially as a good-will dance ambassador to Argentina, has recently given concerts in Buenos Aires and Bahia Blanca.

On Jan. 11, La Meri and her Natya Dancers presented the first performance of Castile, a new work choreographed by Carolyn Hector, who is a student in the school.

Martha Graham and her company gave a repeat performance on Jan. 9 at the 46th Street Theatre. Louis Horst, the musical director, again led the small orchestra.

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In the Ballet Sinfonietta story which appeared in the Orchestral issue of Musical Courier on Dec. 20, Arthur Cohn was not given credit for the rescoring of Gliere's Red Poppy, the version now being used by the Ballet Russe de Monte Carlo. Mr. Cohn points out that the entire rescoring of the work was done by him last August, and that most of the musical bridgework was written by him in conjunction with the desires and outlined plan of Franz Allers, conductor and musical director of the Ballet Russe.

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Alicia Markova has fully recovered and will make her first reappearance with Ballet Theatre in San Francisco on Jan. 27. . . . Igor Youskevitch, of the Ballet Russe de Monte Carlo, is now a member of the United States Navy, as of the evening of Jan. 12. Leon Danielian will probably take over many of Youskevitch's classical roles.

PHILADELPHIA

Fourteen performances of six works were presented in the two-week Opera in English Festival in the Erlanger Theatre by the Philadelphia Opera Company. Two productions each were given of Carmen, Faust, Barber of Seville and Tosca, and The Bat and Iolanthe were heard three times each.

David Hocker, general manager, and Sylvan Levin, general artistic director and principal conductor, presented several new singers. Brenda Miller proved a dramatic soprano of vocal and histrionic power in Tosca, The Bat and Carmen. Helena Bliss, another leading soprano, was heard to advantage in Faust and as Rosalinda in The Bat. Alice Howland, mezzo-soprano, impressed by the warmth and fluency of her singing in the title role in Carmen. Joseph Laderoute, young Canadian tenor, proved a valuable asset through his work in Carmen, Tosca, Faust and The Barber. John DeSurra, baritone, gave a brilliant portrayal of Figaro in the Rossini score and also impressed as Scarpia and Escamillo.

Other new artists who won praise for their work were Jayne Cozzens and Marie Montain, coloratura sopranos; Gilbert Russell, tenor; Jean Handzlik, contralto; Michael French, bass; Seymour Penzer, bass; Robert Stuart, tenor; Robert Tower, baritone; Floyd Worthington, baritone; Camille Fischelli, Betty Baker, Val Patacchi, Ludlow White, Sue Griska, Anita Bensing, Marjorie Moore, Joseph Contreras. The ensemble numbers were handled successfully and the entire integration of all elements resulted in unified and convincing performances.

Mr. Levin and Ezra Rachlin, associate conductor, shared honors with Robert Ross, stage director, and John Harvey and Helen Stevenson West, responsible for the sets and costumes.

Mr. Rachlin also made the Carmen translation. Robert A. Simon did the Faust text in English; Russell Maloney and Mr. Levin contributed The Bat libretto, and George Mead and Mr. Levin that for The Barber.

Before the festival, the company covered 5,000 miles on tour, giving 24 performances in New England, New York, the Middle West and Canada. After a brief rest, they will spend the next three months fulfilling some 70 further dates in the United States and Canada.

—W. E. S.

ACADEMY OF VOCAL ARTS STUDENTS IN HAENSEL AND GRETEL
given in the auditorium of the Philadelphia school in behalf of the Students' Career Fund. Rose Landver directed the stage production. Mary Jane Manegold sang Hänsel, and Marjorie Wellock was Gretel. The performance was later repeated for the Haddon Fortnightly Club, Haddonfield, N. J. Vernon Hammond, on leave of absence from the United States Army, was the musical director. (Standard Photo Service Co.)

Ormandy Leads Orchestral Version of Slav Anthem

PHILADELPHIA.—The first performance by a symphony orchestra of the new Russian national anthem, Hymn of the Soviet Union, was given by the Philadelphia Orchestra on Jan. 14 as part of a special all-Russian program, in the United Nations Series.

Eugene Ormandy, who had made the orchestration of the work himself from the manuscript copy sent to this country by radiophoto, conducted. The program included also the first Philadelphia hearings of Kabalevsky's Overture to Colas Breugnon, and the Khachaturian Piano Concerto with William Kapell as soloist.

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GROWTH OF TRANSCRIBED LIBRARY RADIO FEATURE

By Rosalyn Krokover

One of the wheels which makes radio tick and helps to keep the dial alive 24 hours a day is that of the electrical transcription. The birth of the transcribed library services dates back to about 1933 and in approximately ten years it has grown to staggering proportions.

Ben Selvin, director of the Associated Library, who is an experienced musician as well as a business man, has been kind enough to give us some facts on what the American public calls canned music.

Ordinary phonograph records were found to be ineffective for all around broadcasting purposes. Being limited in size, they lacked the necessary flexibility, and were not up to the high degree of mechanical perfection demanded by the sensitive microphone. Thus the 16-inch disc, made of superior materials came into existence.* This development made possible the recording of as many as 10 selections on a double-faced 16-inch disc with a possible playing time of 30 minutes.

In a very few years every conceivable type of musical program from Hill Billy to Symphony and Opera was recorded. These recordings were supplemented by scripts making them available as commercial or sustaining programs.

Swing to Classics

Originally the music recorded was mostly popular but the pendulum now swings toward the classics, especially since the U. S. Rubber Co., General Motors, and the Allis-Chalmers Co., have found it pays. On the Associated Recorded Program Service roster one finds the names of Jan Peerce, Norman Cordon, Fabien Sevitzky, the Don Cossack Choir, Edwin Franko Goldman, Cesare Sodero, Alfred Wallenstein and Andre Kostelanetz just as prominently placed as the Boogie-Woogie, Jazz and Rhumba artist.

New names from the serious field of music are being added constantly. David Saperton and Bert Shefter have just completed some two-piano programs. Even chamber music is catching on to such an extent that the Budapest Quartet is recording Beethoven, Mozart and Haydn for the Associated Library.

Transcription Libraries Growing

There are six leading transcription libraries in existence today. Associated, Langlois & Wentworth, Standard Radio, World Broadcasting, C. P. McGregor and the N.B.C. Thesauris. Each serve from 100 to 300 radio stations.

Most of the libraries sell on the following basis. A package of transcriptions totaling 3,000 selections (carefully catalogued) is shipped to a station at the beginning of the contract period, the duration of which must be at least one year. In addition to the initial shipment, the station also receives 50 new selections each month. There is no set fee, the price is determined by the size of the station and its rate on time.

Only the best of materials are used for these transcriptions. Vinylite, a remarkable new composition, is most popular for the pressings. It is unbreakable, virtually free of surface noise and its service is almost unlimited. It is far too expensive for public consumption and its use is, therefore, confined to transcriptions.

In the Associated studios it appears that no expense is spared to attain perfection. The original master (the disc from which the pressings are made) is coated with 22 carat gold.

Who said canned music was cheap?

Record Reviews

LEONARD BERNSTEIN: Sonata for clarinet and Piano; played by David Oppenheim (clarinet) and Leonard Bernstein, the composer (piano). Hargail Album No. MW-501, 2 12-inch discs, $2.62.

This firm has always been known to specialize in very early music performed with the authentic instrumentation. The ultra modern Bernstein opus, therefore, is a step in a new direction for this enterprising company.

The sonata, in two movements, has a dash of Hindemith and Copland as well as Bernstein. It does make interesting listening, nevertheless, and the vivace section of the second movement is particularly ingratiating. The balance is splendid and the recording excellent.

The filler contains three short piano pieces, played by the composer, titled Three Anniversaries. They are from the suite, Seven Anniversaries and have not yet been published.

LATIN-AMERICAN CLASSICS: Corta-Jaga by Fr. Vianna; Saudades Das Selvas and Brasileiras No. 2 by Villa-Lobos; Microbinho by F. Mignone (disc C-4009), Andalucia and Gitanerias by E. Lecuona; Congada by F. Mignone (disc C-4010), Valse Suburbaine by L. Fernandez; Malaguena by E. Lecuona (disc C-4011); played by Erno Balogh (piano). Continental Album No. A-103, 3 12-inch discs, $3.50 plus tax.

Contemporary composers of Brazil dominate Mr. Balogh's selections in this handsomely bound album. It was probably the aim of the company and the pianist to record a cross-section of the works of five prominent Latin-American artists and this they have done admirably. One may not always agree with the interpretations of Mr. Balogh but his playing is always technically clean.

TELEMANN: Don Quixote Suite; played by Arthur Fiedler's Sinfonietta and Erwin Bodky (harpsichordist). Victor Album M or DM-945, 2 12-inch discs, $2.50.

It is better to think of this delightfully charming and fresh 17th Century music as a suite of dances rather than a program piece. The work is made up of many short sections and the music is fascinating. It is a natural for the choreographer who is interested in early dance forms.

BEETHOVEN: Symphony in C major (Jena); played by the Janssen Symphony of Los Angeles, direction of Werner Janssen. Victor Album M or DM-946, 3 12-inch discs, $3.50.

This is the oddity that Dr. Fritz Stein discovered in the Archives of the University of Jena. It is written in the conventional four movement style of Haydn or Mozart, and is probably the product of a youthful Beethoven. Werner Janssen and his symphony bring as much life and brilliance as possible to a rather undistinguished work.

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There is a serious shortage of vinylite, which can be remedied only by the return of all obsolete recordings. The electrical transcription companies state that unless there is complete cooperation in salvaging unused discs, the condition may soon become critical.

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Alex Steinweiss, head of the Advertising Department for Columbia Recording Corp., has recently assumed an important position with the U. S. Navy. Paul Southard, Vice-President of the concern, will temporarily direct the department.

* The 16 inch disc revolves at 33⅓ RPM (revolutions per minute) instead of the usual 78 RPM.

WASHINGTON

By LEAH EFFENBACH

Nathan Milstein, fiery violinist, Gladys Swarthout, mezzo-soprano, James Melton, tenor, Patricia Travers, young violinist, and Grace Moore, soprano, have been the brilliant soloists heard this past month with the National Symphony. Dr. Hans Kindler has conducted all the concerts, given beautiful support to the soloists, and has offered well-balanced and brilliantly executed programs.

The 15-30 concerts are being well attended. The young people greet soloists and conductor Kindler with spontaneous enthusiasm. The inauguration last year of this series began with three concerts, has grown to five, and we feel, will grow to larger fields next year.

Because of its analogy to present-day conditions, Conductor Louis Potter selected Judas Maccabaeus by Handel, heard for the first time in Washington in thirty-seven years, for the Washington Choral Society's first formal presentation in Constitution Hall. The excellent chorus was assisted by Marie Wilkins, soprano, Mary Van Kirk, contralto, Cpl. Glenn Darwin, baritone, and Edward Kane, tenor.

Chamber Guild Ends Series

The final concert in the Chamber Music Guild Series was one of unusual beauty. A young singer with a voice of great expressiveness and warmth, Nan Merriman and Wanda Landowska, harpsichordist supreme, were the soloists. Il Tramonto of Respighi, sung by Miss Merriman with the quartet, was a welcome unfamiliar work. A Bach Concerto with the quartet and several solos were Miss Landowska's contribution to an evening of enjoyable music.

Concerts for War Workers

There are many opportunities for war workers to hear special concerts here. Of particular merit are the series in the lovely patio of the Mellon National Gallery of Art, directed by the young and talented Richard Bales. Last month two artists of the Navy Band were heard in solo concerts—Emanuel Vardi, violist, and Oscar Shumsky, violinist. There is also a D. C. Recreation Department, which presented Cpl. Gyorgy Sandor, pianist, in a splendid concert at the Central High School.

Two concerts by the Philadelphia Orchestra were heard in Constitution Hall. Rudolph Serkin was the piano soloist in the Beethoven C Major Concerto, playing the work exquisitely. Oscar Levant was the soloist at the second concert. Mr. Ormandy selected several stunning works: the Strauss Don Juan, and Navarra by Albeniz-Arbos. The Orchestra's series is under the local management of Constance Snow.

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Leinsdorf Leads Farewell Program

CLEVELAND—Erich Leinsdorf, conductor of the Cleveland Orchestra, who is being inducted into the army, led his last concert here for the duration on Sunday afternoon, Jan. 16. The program was a benefit for the orchestra's Pension Fund. Helen Jepson, soprano, and Charles Kullman, tenor, both of the Metropolitan, were the feted soloists. A popular program including operatic excerpts was heartily applauded by a capacity audience, which gave the conductor an affectionate "Godspeed."

A board meeting of the Orchestra decided on Jan. 3 to divide the remaining concerts of the season between five conductors. Rudolph Ringwall, associate conductor, will lead seventeen of these events. Dr. Frank Black will conduct the Jan. 20-22, Feb. 3-5 and March 9-11 programs, and will take the orchestra on tours of the East in February and the South in March.

Vladimir Golschmann, Sir Thomas Beecham and Eugene Goossens have been engaged to conduct one pair of concerts each.

Kastan, N. Y., photo

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Radio's Future

David Sarnoff, president of Radio Corporation of America, makes an annual statement of past achievements and future plans and promises of air activities. His 1943 report is especially significant because he says that the war will speed progress to "give us 1960 radio in 1945," with television perfected into practical form and popular appeal as soon as possible after the cessation of hostilities among the fighting nations.

There are great difficulties connected with the general installation of television, Mr. Sarnoff points out. Machinery will have to be converted to the manufacture of civilian broadcast receivers; the Federal Communications Commission must approve standards and authorize commercialism; transmitters must be erected; automatic relay stations built to link key cities into a network; programs have to be planned; manufacture adjusted so that the price range of sets falls between $200 and $300 with later reductions. Furthermore, FM, or frequency modulation, is still being developed into an important factor connected with the sound part of television.

Of course, music will be benefited by all the new processes constantly being added to radio efficiency. It is certain that there will be even more listening than before to solo and ensemble performances, for Mr. Sarnoff makes this vital announcement:

"As new electron tubes always serve as keys to major advances, so in broadcast reception, new and tiny tubes—smaller than acorns—may introduce 'personalized' radio. Small, compact receivers, and even transmitters may be built in a little case that will slip into a pocket. The uses to which such 'stations' may be put gives the imagination much to play upon."

• • •

What Price Voice?

Some singers, possessors of beautiful voices, have been known to quote Rossini, who said, "What is required from a singer, is voice, voice and more voice."

Naturally one must have a voice to sing, but it is rarely the wonderful voice that goes farthest in musical eminence. Jean De Reszke did not have a wonderful voice, but he was a marvelous interpreter and singing artist. Victor Maurel knew that his voice was his greatest drawback, but he projected his roles so superbly that he compensated for his lack of vocal richness. Mary Garden did not register solely with beauty of tones, yet for years she was a star of the first magnitude. The late Dr. Franz Wüllner, of dry voice *timbre* and limited range, could sing Lieder better than any of his contemporaries.

In our own day, Povla Frijsh makes sounds that do not always fall beautifully upon the ear, but nevertheless she appeals to fastidious listeners through high musical intelligence and the power and truth with which she interprets her songs. Until they retired from the operatic stage, baritone Schorr and basso Rothier, in their final years at the Metropolitan, had lost the original glamour of their voices, but still impressed with finished taste and knowledge of style. A great voice is of undeniable charm, but if not allied to real art, it does not lead on to abiding greatness.

• • •

A Bow to Polacco

In our Opera Special of Nov. 20, we listed the conductors of the Metropolitan through the years, and left out Giorgio Polacco. Such slips often occur in publishing lists of names, and it seems hardly necessary to say that in this case the omission was not intentional.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK JANUARY 20, 1944 No. 3084

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

"Why is a recital like a romance?"
"I suppose because it begins with flowers—"
"Right—and ends with a lot of criticism."

Polacco was one of the truly distinguished operatic leaders of his time, associated with Toscanini at the Metropolitan for several years and succeeding him when the latter resigned in 1915 after a dispute with Gatti-Casazza. Polacco conducted there from 1912 to 1918, making his debut in Puccini's Manon Lescaut, with Caruso, Bori (her first American appearance) and Scotti in the chief roles. Polacco later won added signal honors especially with Boris Godounoff, Iris, L'Amore dei Tre Re, Prince Igor, Julien, and many other works of the Italian, French and Russian list.

Following his Metropolitan engagement, Polacco became conductor of the Chicago Opera, where he shone also in the German repertoire, doing Wagner's Ring and his other music dramas, and Strauss' Rosenkavalier and Salome. As in New York, Polacco quickly gained the admiration of his new public and the respect of the Chicago musicians and critics.

Ill health overtook this gifted and versatile interpreter and he was forced to give up his professional career after a final appearance in London, when he led Pelléas and Mélisande at the London Covent Garden Opera, 1930. For a time he lived in Milan but his love for America (he had become a citizen in 1919) brought him back here in 1935, and he now is quietly resident in New York, busy with his books and never-ending study of orchestral scores, and cheered by many devoted friends who love his genial personality and share his reminiscences of the luminous days when he was so important and vital a figure.

• • •

The Opera Claque

It is no secret that a claque of professional applauders, paid by some of the singers, operates at the Metropolitan.

Therefore the Daily News deems it interesting to report that the highest fees are exacted by the horny-handed for the Saturday broadcast matinees when the radio millions are to be impressed with the applause. Nero started the bad custom when he carried his paid claque with him, but the Roman public was not fooled. Our own opera public is not fooled either, but often much annoyed at the unseemly din.

VARIATIONS

By Leonard Liebling

Radio commentation on musical programs has undergone several weird changes during the past several years. Perhaps like the Buddhistic transitions they lead to ultimate perfection. And perhaps not.

In the earlier days of radio, the commentators had the idea that they were to speak of the music and its composers. Now some of them devote themselves to patriotic discourses, economic argument, and reading letters from the armed forces. Just why such subjects belong on a musical program, is not entirely clear to many puzzled listeners.

I remember when Arthur Judson, manager of the New York Philharmonic, said to me, "As far as I am concerned, all the music commentators can go hang. If I had my way, none of them would be on the radio." I had just asked him to support me in my tiff with CBS, which was letting me out as commentator for the Philharmonic Sunday concerts, because I designed my talks for the average rather than for the technically informed listeners. Prior to my innovation, the commentators used to dissect a symphonic work, trace the themes through all the mazes of development and orchestration, and give the keys of the various movements as well as their Italian or other foreign titles. It was my naive notion that such matters do not interest the many millions of dialists who tune in to musical programs for pleasure and not the sort of instruction suitable for text books and conservatory classes.

Tell them generalities about the work as a whole, I argued with myself, point out the things they should listen for particularly, add interesting historical data, if any, and discuss the composer, anecdotally rather than analytically. I outlined my plan in advance to the executive moguls of CBS when they offered me the post of commentator (I had not asked for it) and they responded with enthusiasm and a generous honorarium. I started my series, speaking conversationally, not orating, and avoiding sepulchral solemnity and upturned eyes when I mentioned the names of Bach, Beethoven, Brahms and the rest of the masters. Then came the whirlwind. The highest of highbrows were shocked, and letters of protest flowed to CBS. A letter from the professor of music at Harvard. A letter from the Beethoven Association. A letter from old Adolph Lewisohn. A letter from a Boston clergyman whose name I have forgotten. A letter from a harmony teacher at the Chicago College of Music. A letter from Dr. T. Tertius Noble, organist of St. Thomas' Church in New York. And others. Letters of praise came too. In all, during my month of commentating, there were 89 per cent of letters For, and 11 per cent Against. But the CBS chiefs got frightened at the importance of some of the dissenters, and decided to let me go. "Radio is still an infant industry," one of them said to me, "and cannot afford criticism from highly-placed personages." I told them that I did not care to work for such timid bosses, and that was the end of my engagement.

• • •

The late Lawrence Gilman followed me, and returned to the rhapsodical style of commentation with a generous admixture of poetizing. It was beautiful stuff for the inner circle, I thought, and I liked it, but I wondered how it appealed to the business man in Tampa, Fla., the housewife in San Diego, Cal., the cannery magnate in Portland, Ore., and the telephone operator in Bangor, Me. Whatever the result, after Gilman's death and that of his successor, Sanborn, came Taylor. Like me, he refrained from technical analysis, talked naturally, made "human interest" his motto, and tried to show the man in the street that good music is something not to be afraid of, but to listen to often enough to love it. Deems and I later recalled my own experience, and we decided that I had suffered the usual fate of the pioneer.

Now the Philharmonic, without Taylor, uses one speaker to give some factual data about the music played, and another to introduce actors who recite patriotic ana from American history. It would be interesting to know how the listeners are taking the new method.

On other musical programs one still occasionally hears the pedantic commentator, but mostly the spiller of syrup and treacle about the conductors, arrangers and soloists.

Just what is the ideal kind of musical commentation for the radio public? To judge by all the experimentation, it has not yet been found. Certainly the solution is not the wise-cracking, "kidding" and "ribbing" sort of thing often heard on the air nowadays, when the names of musical works and composers are intentionally mispronounced, and famous opera and concert performers are badgered with vulgar familiarities that pass for humor. Perhaps the radio listeners prefer simply to hear the music and form their own impressions. It would seem of value for the stations and networks to start a poll and ask for written opinions. There is something wrong about the whole business when one often hears air fans say, "I love to listen to the music, but the moment the commentators and commercial boosters start, I shut off the radio."

• • •

Of new books on music there are more than ever, proving that public interest in the subject is growing. Curt Sachs comes out with the most serious of the latest publications, The Rise of Music in the Ancient World, East and West. (W. W. Norton Co. $5.) An authoritative musicologist and facile writer, Sachs handles his material in a manner to benefit both the scholastic and less serious reader. He treats the tonal trends of the Greeks, Romans, Orientals, Europeans and North American Indians, showing some strange parallels though separated by thousands of miles. The volume is a highly instructive synthesis. Another unusual publication is The Flower Drum and Other Chinese Songs, by C. H. Chen and S. H. Chen, with a Foreword by Pearl Buck and a Preface by Henry Cowell. (The John Day Company, $2.50.) The compilers have transcribed for piano and voice, seventeen Chinese folksongs customarily sung with instrumental accompaniment of flutes, drums, lutes, violins, etc. The piano part and English translations of the texts are designed to approximate as nearly as possible the spirit of the originals in words, tune, embellishments, rhythm and harmony, without the Western touches that so often distort the nature of Chinese music. All the examples have exotic charm and sentiment.

Thesaurus of the Arts is an imposing 690 pages, by Albert E. Wier. (G. P. Putnam's Sons, $5.) His purpose is to give succinct, non-technical information concerning personalities, subjects and terms in Music, Drama, Radio, Films, Television, Painting, Sculpture, Literature, Architecture, Ballet, and other branches affiliated with the arts. The biographies, definitions and descriptions have been pruned to bare essentials for quick, practical reference, and will save the seeker of facts from much burrowing in fat encyclopedic tomes. The musical sections include the synopses of opera plots and mention of the best recordings of masterpieces. Musicians often know little of any other art than their own, and here is the chance for them to broaden their knowledge without too much study or research. A bibliography of available books in English, covering all the subjects discussed by Wier, ends this truly useful work.

• • •

Friede F. Rothe reports: "Only in our own day of radio could something happen like that which took place at Carnegie Hall recently. Bohuslav Martinu was sitting in the greenroom while out in the hall Rodzinski was conducting the composer's Symphony No. 2. Martinu, however, bent over a small portable radio, was listening to the first broadcast performance of his new Violin Concerto being played in Boston by Mischa Elman and the Boston Symphony under Koussevitzky. Suddenly bursts of applause greeted Martinu from both sides. Mischa Elman was bowing in Boston and Martinu was being called out for his bows in New York. It was probably the first time in history that a composer had listened to one work and come out to bow for another."

• • •

Carleton Smith, Chicago Daily News columnist, has a story about Larry Adler and Paul Draper who do harmonica-dance recitals together. Whenever Draper gets excited he drops into his childhood stutter and Adler knows the word his partner wishes to say and says it. On one occasion the harmonica virtuoso called up the dancer via long distance telephone, and the latter found difficulty with "J-j-j-j-just a m-m-m-m-minute." "Listen," the waiting Larry called back, "that minute has cost me a dollar already."

• • •

Apologies to Jessica Fredricks, chief music librarian of the Public Library in San Francisco, whom I accredited, through some press-day aberration, to the Library at Pueblo, Col. And too, after she sent me such an amusing item for this page. She writes:

San Francisco Public Library
Music Department
December 29, 1943

Dear Variations:

Am I commuting between here and Pueblo, Colorado, I ask myself? This refers to your column of Dec. 5. Or did I get a letter head of the public library in Pueblo in order to disguise myself? Pueblo might not like it!

Yours, still of San Francisco
JESSICA FREDRICKS.

• • •

The uses of advertisement were sweeter in the olden days. Here is an item from the New York Tribune of 100 years ago: "Vocal Music —Mr. Bradbury commences the second term of his class this evening. From our personal knowledge of his talents as a highly successful teacher, we do most cheerfully recommend those who would improve themselves in this delightful art, to make him an early call."

• • •

The current performances of Ambroise Thomas' Mignon at the Metropolitan remind that Hans von Bülow detested that opera. He once said, "There are three kinds of music. First, good music; second, bad music; and third, music by Ambroise Thomas."

• • •

J. P. F. is on hand with the belief that, "Admission to Salome should be free, for it is a deadhead opera."

• • •

On M.B.H.'s mind is this: " 'No bird of prey ever had the gift of song,' says the Natural History Magazine. How about Hauk?"

LONDON

By HUGH LIVERSIDGE

London

A Member of Parliament recently suggested that, in the new London, Covent Garden Opera House should be preserved as it stands. On the face of it, the suggestion would appear to be in music's best interest. Actually, this is not the case, for while the Covent Garden acoustics are perhaps the finest of any opera house in the world, its seating capacity is small.

This means that, during an international opera season, the price of stalls will be in the neighborhood of two guineas. With this scale of charges in force, opera can only be enjoyed by the wealthy few, except for those hardy souls who are prepared to queue up for hours for a gallery seat, which will often cost them 7s.6d. (about $1.85 at par).

The real need is for a State-endowed opera house with a large seating capacity and prices ranging from 2s. to 10s.6d. (or in normal exchange from fifty cents to $2.65). Further, an international opera season should run from October to June and not for just a few weeks during the London "season."

In the coming days of rapid air travel it will be possible for singers to appear at the Metropolitan, New York, and, a few days later, in London, and on the continent. This in itself should make for longer seasons.

Side by side with the State institution there should be a school of opera to encourage young British singers so that they can hold their own with any in the world.

Boosey & Hawkes' Concert

At the Wigmore Hall a Boosey & Hawkes modern music concert gave us Benjamin Britten's A Ceremony of Carols. This consists of 10 carols with a harp interlude. Britten seems to have followed a liturgical form of setting which, while not without good effect, is somewhat lacking in flexibility. The Morriston Boys' Choir (Wales) sang this and four other works, including Bartok's Enchanting Song and Kodaly's Ave Maria without the score—a feat which many older musicians might envy.

Frank Bridge's String Quartet, also given, reflects the restless spirit of the year in which it was composed—1937—but, to be expressive, the music's constant striving needs stronger thematic material for its basis.

Netherlands Music

A concert of Netherlands music at the Wigmore Hall merely convinced us once again that painting is the art in which these people excel. The music showed little originality, and much of it was lacking in charm.

A quartet by Anna Lambrechtsvos was agreeable enough, but struck me as a kind of Twentieth Century imitation of Mendelssohn. Two piano works—Fantasia and Fugue by Piet Ketting and a Sonata by William Pipjer—had little to commend them either on the grounds of musicality or expressive thought.

B.B.C. Extends Broadcasts

The B.B.C. is devoting more broadcasts to orchestras other than its own. On a recent Saturday afternoon they gave us the Northern Philharmonic conducted by Dr. Heinz Unger, from the Town Hall, Leeds. The first item was Mozart's "Jupiter" symphony—his magnificent farewell to the symphony.

It is a cause for never-ending wonder that Mozart could write three different and major works like the E flat (No. 39), the G minor (No. 40) and the "Jupiter" (No. 41) all within the space of a few weeks.

Dr. Unger gave us a nobly conceived and well-phrased interpretation of the symphony. The intricacies of the last movement were a searching test. Tchaikovsky's Romeo and Juliet overture-fantasia was remarkable for its sensational vitality.

Walter Widdop sang excerpts from The Valkyrie and Lohengrin in the grand manner, and Florence Hooton ably interpreted Dvorak's Cello Concerto.

For Charity

An all-Beethoven concert organized for charity gave us the London Symphony Orchestra conducted by George Weldon, Birmingham's new music director. The conductor's precise beat could not prevent technical slips in the brass and woodwind during the Fourth and Ninth Symphonies. In the latter, Janet Howe sang the contralto part stylishly and with ease, and very wisely did not force the tone. Noel Eadie, Edward Reach and Norman Walker were also heard to advantage.

Brooklyn Chamber Music Society in Concert

Music of the 17th and 18th centuries made up the program of the Brooklyn Chamber Music Society on Jan. 11 in the Academy of Music. Assisting artists were Irmgard Lehrer, recorder; Alix Young Maruchess, viola d'amore; and Hans Barth, harpsichord. The Tollefsen Trio was heard as a group in a Haydn score. Other composers listed were Allegri, Handel, Vivaldi, Scarlatti, Mozart, Gossec, Telemann, Marc, Hammer and Boccherini.

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who specializes in presenting artists "below the border," is now in Mexico, where he will act as "ambassador at large" for the Musical Courier. His trip includes visits to leading conservatories and schools where American students frequently combine their travel vacations with taking courses. Mr. Dalrymple's headquarters in Mexico City will be the Hotel Plaza.

BOSTON

By JULES WOLFFERS

Boston

Martinu's Violin Concerto, premiered by the Boston Symphony under Koussevitzky with Elman as soloist, evidently had the needed something to goad the audience out of its customary polite, icy indifference to new works. Letters, mostly indignant, have been mentioned in the press and the Concerto is still a favorite topic of discussion.

As usual, this reviewer finds himself voting with the minority. Although the work is difficult to encompass at one hearing, this much can certainly be said—the work is original, consistent and cohesive, and speaks throughout with an acid but compelling accent of charm. Debatable sections there are, as, for instance, a prolonged triangle accompaniment to the solo voice which, after a minute or so made one wish that somebody would answer the doorbell! But it is almost puerile to pick flaws here and there. The Concerto, as a whole, deserves a full measure of respectful attention, at the very least.

The actual performance of what seems to be a very difficult and intricate work was surpassingly excellent. To Elman's expected luscious tone was added full comprehension, mental and digital, of Martinu's arhythmical flights of fancy. Koussevitsky and the orchestra collaborated with care and inspired devotion.

The program of this eleventh in the symphony series was beautifully balanced. The Concerto in D major for stringed instruments by C. P. E. Bach, as arranged for orchestra by Maximilian Steinberg, opened the program and the Brahms Second was the final item.

Gregor Piatigorsky was soloist in the Schumann Cello Concerto in A minor for the tenth pair of concerts and also for the third pair in the supplementary series, making four times this distinguished cellist was heard here in five days. Piatigorsky plays so well, with so much distinction and nobility that one automatically forgives his stage mannerisms, not to mention the bustle and ado attending his platform arrivals and departures. Handel's 12th String Concerto Grosso, the Sibelius Fifth, and excerpts from Faust, by Berlioz, made up the rest of a singularly entertaining concert.

San Carlo Series

Fortune Gallo's San Carlo Company gave local fans good operatic fare during an eight-day visit at the Boston Opera House. While a minor bout with some of the more obscure members of the virus group prevented knowledge by this reviewer at first hand, from all accounts the San Carloans went through their repertory with the aptitude and skill associated with this versatile and talented group. By now Mr. Gallo must know that his visits to this operaless community are eagerly awaited and attended.

Recitals

In the recital field, Marguerite Namara gave an unusual and stimulating evening of songs, airs and semi-parodies at Jordan Hall. With all the equipment that a first-class singer should have, Namara also adds a good measure of wit, humor and imagination.

Marian Anderson, heard here earlier in the season, when she opened the Morning Musicales, sang to a capacity Symphony Hall audience.

At Jordan Hall that superb artist, Andres Segovia, showed an enthusiastic audience why he is considered the foremost guitarist of the age.

Lassagne-Mercier Active in Boston Teaching

Mme. Lassagne-Mercier, pianist and coach, is active in Boston teaching French diction and interpretation for singers. Mme. Mercier studied with Rudolph Ganz and, after being graduated from the Chicago Musical College, served for five years on the faculty there. She has accompanied many noted singers and is credited with having introduced the D Minor Concerto of Sgambati to American audiences.

Mme. Mercier recently was at the piano for the Salon Francais de Boston program at the College Club in that city. Mme. Jeanne Brondel Allen, lecturer and dramatic soprano, gave a program of French Noels. Mlle. Jeanne d'Arc Mercier played Faure's Elegie and also the obbligati for the singer.

Britt Trio Inaugurates Transcontinental Tour

The Britt String and Piano Trio started its transcontinental tour this month, it is announced by Bernard R. La Berge, Inc. The ensemble will be heard in Richmond and Bridgewater, Va.; Pasadena, Santa Barbara and Carmel, Calif.; two concerts in Portland and one in Salem, Ore.; Seattle and Wenatchee, Wash.; Logan, Ephraim, Provo, Salt Lake City and St. George, Utah; and Winfield, Kans.

In Salt Lake City, Horace Britt will conduct the Utah State Symphony, with Viola Wasterlain as violin soloist. Conrad Held, violist of the trio, and Miss Wasterlain will play the Mozart Concertante for these instruments.

Arrau to Play Novelties in Detroit

DETROIT, MICH.—Works by contemporary composers will feature the program to be presented in March by Claudio Arrau, pianist. A new sonata by Charles Mills will have its premiere. What is believed to be the first performance in this country of Ernesto Halffter's piano sonata and three etudes by Bela Bartok also are planned, as well as Nikolai Lopatnikoff's sonata, recently premiered in New York by Alexander Borovsky.

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METROPOLITAN REVIVES NORMA

Norma returned to the Metropolitan repertoire on Dec. 29, Zinka Milanov in the title role. She had triumphed in Buenos Aires as the heroine of Bellini's opera, and therefore it was natural for the Metropolitan to give her the present opportunity. She met it with complete success, which means that she sang the great Casta Diva aria and the rest of her difficult music in a manner that proved her mastery of a vocal style generally considered now defunct. She gave the required tonal suavity and breadth, the melodic curve and earnest delivery. Of especial beauty were her pianissimos and head tones. The histrionic interpretation had both simplicity and aristocracy.

Bruna Castagna, as Adalgisa, won high honors, her ample voice, warmly colored, her noble declamation, and her impassioned acting making the deepest kind of an impression. The duets of Milanov and Castagna were inspiriting joys of the evening. Frederick Jagel's Pollione was one of his customary finished performances, a blend of art and authority. Norman Cordon did the priestly role of Oroveso.

Sodero conducted well, even though his tempi were somewhat too deliberate at times, causing the music and story to drag here and there. All in all, and with due credit to Bellini for his rich mine of tunefulness, Norma is an undeniably dated work, hardly destined to regain its one-time popularity, no matter how well sung.

On Dec. 27 there was another Rigoletto performance with a familiar cast, Leonard Warren as the titular hero, Lily Pons as Gilda and Jan Peerce as the Duke. In stimulative mood and voice, the trio made stirring matter of their music and impersonations. Sodero conducted.

A special matinée performance (non-subscription) under Beecham on Dec. 30, brought Tales of Hoffmann with the same cast as previously except Eleanor Steber, who this time appeared as an ardent and generally acceptable Antonia. In the evening there was The Magic Flute, James Melton being a stylistic Tamino; Moscona, Sarastro; Cordon, High Priest; Nadine Conner, Pamina; Brownlee, Papageno; Raymondi, Papagena; Laufkoetter, Monostatos. Josephine Antoine's silvery tones and facile coloratura delivery, in the role of Queen of the Night, won ovational applause. Bruno Walter conducted, and the text was sung in English, in some cases not too understandably.

A Merry Barber

New Year's Eve offered operatic merriment, with Barber of Seville led animately and euphoniously by Wilfred Pelletier. Lily Pons carolled the Rosina and Kullman was the Almaviva. Baccaloni gave his famous impersonation of Bartolo, a masterpiece of *buffa* comedy. The Figaro had Francesco Valentino as projector, who sang resonantly and put variety into his characterization. Virgilio Lazzari compared favorably with some other Basilios of former occasions at the Metropolitan. Mack Harrell, John Dudley and Thelma Altman completed the cast.

La Traviata was the Saturday matinee on Jan. 1, with Albanese as an artistically singing Violetta of sincerity and charm. Jan Peerce repeated his established heartening version of Alfredo. Lawrence Tibbett has made Germont Sr. one of his finest roles, nobly proportioned and impeccably lyricized. Sodero conducted. Forty-one "Singing WAVES," from the United States Naval Training School in the Bronx, sang the National Anthem before the opera began. They were guests of the Metropolitan Opera Guild and of George Sloan, president of the Met. Opera Association.

In the evening there was another hearing of Boris Godounoff, Pinza, Baccaloni, Thorborg and Tokatyan gaining chief honors on the stage, and George Szell officiating with the baton and tellingly rvealing the strength and eloquence of the great score.

Mignon in its third performance on Jan. 3 opened the seventh week of opera, with a familiar cast except for Moscona who sang the Lothario role. He made it of becoming dignity and sincerity. Rise Stevens did the title part tellingly. James Melton was the Wilhelm Meister, singing with appropriate Gallic smoothness but being somewhat static and stilted in movement and bearing. Patrice Munsel still could do with more polish and less shrillness. De Paolis and Mona Paulee achieved excellent smaller contributions. Beecham wove the score into delicate charm.

Salome and Schicchi Double Bill

Tragedy and comedy partnered in the double bill on Jan. 6, when Strauss' Salome and Puccini's Gianni Schicchi shared the bill. The contrast was a clever bit of operatic management. Through the sudden indisposition of Lily Djanel, Ella Flesch, latest addition to the Met. company, was given opportunity to make her debut, with the role of Salome as a medium.

Having had only one rehearsal, Miss Flesch (niece of Carl Flesch, violinist) should not be finally judged offhand as to her abilities, but she showed enough vocal and stage routine (gained in many European appearances) to arouse expectation for her further engagements. Her voice is not ideal for the Salome music, as she seems to be a lyric rather than a dramatic soprano. Musically she has secure control. As an actress she exhibited earnest intention but less subtle execution. The dance was not at all in her line. Janssen's Jokonaan had his familiar authority and resonance. Jagel as Herod, Branzell as Herodias, and Cordon as the First Nazarene, repeated performances heard previously in those parts. John Garris did a notable piece of singing and impersonation as Narraboth. Hertha Glaz was the Page, and John Dudley, the Second Nazarene. Szell made vivid, glowing matter of the great score, and the orchestra revealed its top form in tone and accuracy.

As Gianni Schicchi, Baccaloni inspired gales of laughter with his endlessly resourceful comedy, stylistic characterization and prodigal outpouring of tone. Nino Martini, graceful and dapper as Rinuccio, contributed polished and purposeful vocalization. Licia Albanese did her one solo song with much charm. The large supporting cast aided effectively in the liveliness of the entire ensemble, expertly stage-directed by Defrere. Sodero conducted with proper animation.

Tristan and Isolde, Jan. 7, attracted a huge audience which was thrilled by the outstanding cast, with Melchior incomparable as the hero, Traubel doing her beautifully sung Isolde, Thorborg as Brangaene, and Kipnis shining in his eloquently sung and movingly acted King Mark. Emery Darcy's smooth tenoring gave added significance to Melot's music. Julius Huehn was the Kurvenal. Sir Thomas Beecham and the orchestra were an unalloyed delight.

The Saturday matinée, Jan. 8, brought Lucia, done by Pons, Melton, Warren, Moscona, De Paolis, Dudley, Votipka, Sodero conducting; and in the evening there was Faust, Pelletier in charge of the orchestra and singers Jobin, Albanese, Singher, Petina, Doe, Cordon, Baker. A capacity audience attended.

ZINKA MILANOV AS NORMA
in the revival of the Bellini opera at the Metropolitan.
(Photo by Sava)

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N.Y. Concerts Feature Premieres

Concerts in New York during the holiday period included an unusually interesting series of "first performances" of new scores.

Dec. 27 (TH. eve.)—Julius Schulman, violinist in the Philadelphia Orchestra who debuted successfully as a soloist here two seasons ago, repeated the former impression that he is a musician of parts and a technically and tonally thoroughly equipped artist. Schulman played the Brahms D minor Sonata, Walton's B minor Concerto and Charles Haubiel's Gothic Variations as leading numbers. The Walton opus is intricate, diffuse, melodically uninviting. Haubiel's music is invested with mature thought, refined fancy and fastidious workmanship. The composer officiated interestingly at the piano, while Vincent Persichetti partnered the rest of the program.

Dec. 27 (CCH, eve.)—Orrea Pernel, English violinist, and Bruce Simonds, pianist (Dean at the Yale School of Music) in the second of their series of recitals, offered Sonatas by Beethoven, opus 30, No. I, Brahms D minor, and Honegger C sharp minor. The couple gave smooth, authoritative and well-ensembled performances. The Honegger pages, of vital and often lovely content, deserve more frequent hearing.

Dec. 28 (TH. eve.)—The two-piano team, Vera Appleton and Michael Field, gave a first public concert with a Bache-Howe Chorale, Busoni's Duettino Concertante, the Haydn-Brahms Variations, Debussy-Ravel Fêtes, Prelude by Beryl Rubinstein, Hindemith's Sonata, Marion Bauer's Splendor, Fuleihan's Nocturne and a Kovacs transcription of a dance from De Falla's La Vida Breve. The young players (Juilliard pupils of Carl Friedberg) showed decided musical grasp, solid pianism and much zest, but greater variety of tone coloring and more subtle ensemble are necessary to reach the high standards of the best duo couples. The Rubinstein and Fuleihan pieces met with special favor.

Philharmonic in New Works

Four Philharmonic concerts (CH.) Dec. 30 and 31, and Jan. 1 and 2 kept that orchestra busy for the turn of the year. The first pair offered Roy Harris' premiere of his commissioned short piece, March In Time of War, Martinu's Symphony No. 2 (first time), Beethoven's Piano Concerto No. 5 (Emperor) and Strauss' Till Eulenspiegel. Robert Casadesus was the soloist, and Rodzinski the conductor. Harris' music bases on the American folksong, True Love, Don't Weep, and despite its five minutes of brevity, voices atmosphere of feeling and stir, most resourcefully orchestrated.

The Martinu Symphony is the best kind of modern writing, and seems destined for long life in the repertoire. Artistic purpose, melodic content, polished facture, and touches of Czech rhythm and tune, blend into a whole of fascinating nature and effect. The audience was truly enthusiastic and Martinu had to respond with bows. Casadesus gave an intensely musical and vitally feeling performance of Beethoven and received rousing plaudits. Rodzinski shone particularly in his illuminative and finely humored reading of Strauss' Till. The Jan. 1 program omitted the Beethoven number and substituted the first act Prelude from Lohengrin, and the Prelude and Liebestod from Tristan and Isolde but the Concerto and Casadesus were restored for the Jan. 2 matinée.

Stokowski Leads Creston Work

Stokowski's miracles were wrought at the NBC Orchestra concert of Dec. 26 (broadcast from Studio 8H at the RCA Building) when he programmed Beethoven's Fifth Symphony, Creston's Chant of 1942 and Deems Taylor's Introduction and Ballet from his opera, Ramuntcho. The leader's inescapable spell exerted itself upon both players and listeners, and he has the faculty of carrying conviction even though he defies the purists with his individual departures from some of the classical traditions.

Dec. 31 (TH)—Andres Segovia charmed anew with the guitar at his fourth current recital. He played his usual mixture of classics and modern works, from Scarlatti and Bach, to De Falla and Castelnuovo-Tedesco. Five Albeniz morceaux also were on the program. Segovia's musical sensitivity and tonal and technical skill again made for performances of elevated character and rich appeal.

Jan. 2 (TH)—The Budapest Quartet went on with the Beethoven series of the Friends of Music, by playing the two Quartets, Opus 130 and Opus 59, No. 3, and the Grand Fugue, Opus 133. The last-named work remains a problem for most listeners, through its austere complexity. The Budapesters gave enchanting and ennobling performances, and had a wealth of applause, especially after the heart-warming reading of the Opus 59.

Bach Circle Resumes

Jan. 3 (TH)—Yella Pessl and her Bach Circle, of which she is director, opened its seventh season with a list that comprised Bach's Musical Offering; D minor Concerto, for cembalo, two violins, basso continuo, and double-bass, and Dittersdorf's E flat Quartet. The basso continuo had Miss Pessl at the harpsichord. Others participating in the program beside the Coolidge Quartet, were John Wummer, flute, Mitchell Miller, oboe, Engelberth Brenner, English horn, James Dickie, bassoon. All the interpretations and playing had clarity, splendid ensemble and a high order of musicianship.

THREE-WAY CONGRATULATIONS AS NEW CONCERTO IS HEARD.
Mischa Elman, centre, violinist, who was soloist; Dr. Serge Koussevitsky, left, who conducted the Boston Symphony in it; and Bohuslav Martinu, right, composer of the score. The premiere occurred on Jan. 6 in Carnegie Hall, New York. The work was written for and dedicated to Elman. (Photo by Larry Gordon, N. Y.)

Jan. 3 (CH)—Now at the peak of her artistic abilities, Marian Anderson drew a crowded house that enjoyed everything she did, from Haydn to Richard Strauss, including the usual Negro Spirituals. Intensive feeling, complete understanding and lovely employment of tone and color distinguished Miss Anderson's always impeccable art.

Hanson Symphony by NBC

Jan. 2 (Radio City)—Under Stokowski's baton the NBC Orchestra gave its Sunday broadcast, featuring the first N. Y. performance of Howard Hanson's Fourth Symphony. Written in memory of his late father, the four movements are called Kyrie eleison, Requiescat, Dies irae and Lux aeterna. The score is the most important that has come from the gifted Hanson pen. Despite its liturgical captions, the music is not churchly, but has warm human character, with appealing melody and a wide variety of moods. Hanson handles his orchestra masterfully, with extreme transparency of line and yet richness of color. Some modernism sounds in the harmonic scheme without being stressed unduly. The form is conservative. One might justly say that the general scope and atmosphere of the work is a cross between the style of Brahms and Sibelius. The response of the audience was rousingly enthusiastic and the composer had to take several bows. Stokowski also led his own arrangement of the love music from Tristan and Isolde.

Dukelsky Concerto Premiered

Jan. 5 (CH)—Ruth Posselt shone at the Philharmonic with her altogether alive, colorful and facile playing of the new Violin Concerto by Vladimir Dukelsky. Under the name of Vernon Duke he is a popular composer of light music. Some of the lightness has crept into the Concerto, whose themes are fragile and pretty. His treatment of the orchestra is modernly clever, and the writing for the soloist has variety and appeal. The listeners liked the work and made the composer come to the stage. The entire program found Rodzinski in elevated form with notable response from the greatly improved orchestra. Dvorak's New World Symphony, and a Suite from Stravinsky's Firebird were familiar, but a novelty was William Grant Still's commissioned short piece called In Memoriam: The Colored Soldiers Who Died for Democracy. Feeling music this, partly of Negro Spiritual type, warmly themed and of expert instrumental treatment.

Jan. 5 (TH)—Wanda Landowska, equally masterful on harpsichord and piano, was a joy to musical connoisseurs with her sublimated art, a blend of authoritative style, penetrative thought and the touch that humanizes scholarship. She played Mozart's Piano Sonata, E flat (K.282) and her harpsichord numbers were by Purcell (A Ground in Gamut) Handel, Rameau, Daquin and Pasquini.

Traubel with Philadelphians

Jan. 4 (CH)—Helen Traubel's vocal plenitude and breadth of style registered strongly at the Philadelphia Orchestra concert where she was the soloist in Beethoven songs and Wagner's War es so schmälich from Die Walküre. Ormandy led his superb orchestra in golden-toned and enkindling performances of the Preludes from Parsifal and Meistersinger,

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Photo by Marcus Blechman

MARGOT REBEIL,
soprano, gives a New York recital at Town Hall on Jan. 30.

and Beethoven's Coriolanus Overture and Fourth Symphony.

Jan. 4 (TH)—Ralph Pierce, young pianist, made his local debut with performances that pointed to the need for further study before another New York appearance.

Elman in New Martinu Concerto

Jan. 6 (CH)—Koussevitzky and his orchestral virtuosi from Boston brought an evening of elevated art in interpretation and execution. Beautiful string playing was heard in Handel's Concerto Grosso, No. 12, and the finest kind of complete integration in Beethoven's Seventh and Martinu's new Violin Concerto (first New York performance), Mischa Elman as soloist. The latter-named work embodies the Czech composer's unusual sense of form, refined melodic and rhythmic selection and fascinating and facile command of instrumentation. The work made a deep impression and Martinu was called upon for bows. Elman gave the novelty the entire benefit of his high abilities.

Jan. 7 (CCH)—The Little Symphony Orchestra's program had its usual unconventional complexion. Theodore Podnos (former Curtis Institute pupil) commendably played Mozart's Violin Concerto in D and some solos (accompanied at the piano by Lukas Foss) an ancient Ouverturen-Suite by Erlebach led by Joseph Barone; and young Francis Madeira's conducting of his own arrangement of Bach's D minor Fantasie, Haydn's Oxford Symphony and Quincy Porter's Music for Strings. Madeira, who studied with the late Albert Stoessel at the Juilliard School, has decided talent with the baton.

Jan. 7 (TH)—Emile Baume, accomplished French pianist, with refined musicianship and subtle use of tone, qualified as an artist of distinction in music by Chopin, Handel, Ravel, Rameau, Couperin, Liszt.

Jan. 8 (TH)—Thirteen years old, Gloria Greene, pianist, pupil of Ethel Leginska, made her debut in a difficult program (including Schumann's G minor Sonata and the twelve Chopin Etudes, Opus 25) and revealed herself as a child already well advanced musically and technically and of outstanding promise for the future.

Jan. 8 (CH)—The Saturday matinée of the Boston Symphony Orchestra had a repetition of the Martinu Violin Concerto played by Elman, and brought also Brahms' Second and Steinberg's arrangement of C.P.E. Bach's D major Concerto for orchestra. Koussevitzky radiated towering craftsmanship and arresting personality and the orchestra impressed anew with its superior ardor and finesse.

Jan. 8 (CH)—Philharmonic listeners at the Saturday evening concert were regaled with delightful piano playing by Hortense Monath in Mozart's Concerto, C major (K.467). She made the music redolent with her graces of finger, tone and taste, and had a rousing success. The Still, Dvorak and Stravinsky works from the Jan. 5 program were repeated on this occasion.

Jan. 9 (CH)—Same Philharmonic list as on the previous evening.

Jan. 9—At the Museum of Modern Art, the Roth Quartet, sponsored by the National Association for American Composers and Conductors, gave an interesting program compellingly played, with the first New York performances of Leroy Robertson's E minor String Quartet and Harold Morris' Piano Quintet (the composer at the piano); four Preludes and Fugues, known originally as Quartet No. 3, by Roy Harris, completed the list. The Morris music, large in line and finely made, and the ingenious construction of Harris, were the high points of the occasion.

Jan. 9 (TH)—Louise Doschek, Pittsburgh pianist, was heard in Bach, Brahms, Chopin, Debussy and Glazounow, revealing many good moments interpretatively and tonally.

Copland's "Short" Symphony

Jan. 10 (NBC Studio)—Stokowski led the NBC Orchestra in a delectable broadcast program, with febrile interpretations enchantingly sounded. The list comprised Albeniz' Holiday in Seville, Debussy's Afternoon of a Faun, colorful Brazilian pieces by Fernandez and Guarniéri, and the first American performance of Copland's Short Symphony, now ten years old. The three movements are in his characteristic earlier style, rhythmically incisive, tersely motived, with little sustained lyricism and mostly harsh harmonization. Sincerity and power are in the work, with sure handling of orchestral technic.

Jan. 10 (TH)—The Busch Trio offered the New Friends of Music intensely formed and engaging versions of the Schubert Piano Trio, B flat; Mozart's in C (K.564); and Beethoven's in E flat, Opus 3. Rudolph Serkin was the deft and feeling pianist.

Fuleihan Concerto Bows

Jan. 10. (CH)—A recently wedded musical pair, Carroll Glenn, violinist, and Eugene List, pianist, were soloists with the National Orchestral Association, the former playing Vieuxtemps' D minor Concerto and List being heard in Beethoven's B flat Concerto. The couple joined in the new Anis Fuleihan Concerto for violin, piano and orchestra, dedicated to them by the composer. Artists of established rank, both performers scored engagingly with the listeners. The Fuleihan music is some of the best that has come from this gifted creator. Of tuneful appeal, the work fully integrates the solo and massed instruments, bristles with vital ideas and is orchestrated with rich fancy. Leon Barzin led the accompaniments perfectly, and also gave a lively reading of a new, attractive piece by George Lessner, called A Merry Overture.

Jan. 10 (TH)—Pianist Jan Cherniavsky of the famous trio of brothers, gained major solo honors with this recital, at which he displayed complete musical grasp, generous imagination, and ideal blending of tone and technic. He is that rare combination, virtuoso and poet. His program had Bach-Busoni numbers, Haydn's F minor Variations, and Chopin and Debussy bouquets. Vociferous applause and encores testified to Cherniavsky's capture of his audience.

Jan. 10 (CCH)—Completing their trinity of violin-piano Sonata recitals, Orrea Pernel and Bruce Simonds made gratifying use of their distinctive talents in works by Beethoven, Porter and Fauré.

Jan. 11 (CH).—Isaac Stern, who ranks with the best violinists, reestablished his claim to that eminence in all departments. There is no need to enumerate his virtues, which came to light in Sonatas by Beethoven (C minor, Op. 30, No. 2) and Debussy, Vieuxtemps' A minor Concerto, Bach's D minor Partitia for violin alone, etc. Alexander Zakin officiated with discretion at the piano.

Uninsky Founds Russian Orphans' Committee

Alexander Uninsky, Russian pianist, has founded an Artists Committee to Aid Soviet Orphans. Members pay $10 per month for the support of one child. Artists who are interested should write to the Committee at Ambijan headquarters, 285 Madison Avenue, New York.

Prince Igor at Carnegie

Michael Kachouk's Russian Opera Company gave Borodin's Prince Igor at Carnegie Hall on the evening of Dec. 29. Costumes, stage-drapes and some "props" made the occasion an approximate operatic rather than a concert presentation. Authentic style, *élan* and vigor came from the singers and an orchestra led by Zinovy Kogan. The principal roles were done effectively in the main by Boris Voronovsky (Igor), Maria Maximovitch (Yaroslavna), Ilya Tamarin (Vladimir), George Dubrovsky (Galitzky), David Tulchinoff (Konchak) and Zina Alvers (Konchakovna). Tatiana Chamie had charge of the choreography, acceptably executed. A large audience gave warm support. D. N.

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By René Devries

Chicago

Artur Rubinstein highlighted holiday week performances of the Chicago Symphony Orchestra, appearing as soloist at the Tuesday and Thursday-Friday pair. For the Tuesday afternoon concert Rubinstein selected Beethoven's Concerto No. 3 and the Thursday-Friday patrons heard his telling version of the Khatchaturian Concerto, given its midwestern premiere at Ravinia Park last summer.

On the same program Defauw directed another "Chicago first" when the symphony played Valley Forge by Boris Koutzen, now a member of the NBC Symphony Orchestra and head of the violin department of the Philadelphia Conservatory of Music. Rubinstein, who has broken attendance records consistently, packed them solid again at each appearance.

Memorial for Thomas

Favorite music of the founder and first conductor of our orchestra made up the program of the Theodore Thomas Memorial concerts, the first of the New Year. Désiré Defauw directed Siegfried's Death Music from Wagner's Götterdämmering, which was played at the memorial concert the day of Thomas' funeral, thirty-nine years ago; Beethoven's Overture to Coriolanus and Dvorak's New World symphony, in an impressive and well-played list.

At the third Young People's concert, Virginia Duffy, 13-year-old Chicago soprano and pupil of Mme. Herman Devries, was soloist in the aria Non So Piu Cosa Son from Mozart's Marriage of Figaro, sung with the aplomb of a veteran and the ability of an artist steeped in Mozartian tradition. Miss Duffy is making fifteen concert appearances in the Middle West this season.

Patricia Travers Captivates Throng

Patricia Travers, youthful violinist known alike to concert patrons and movie-goers, played her annual recital in Orchestra Hall early this month. Yearly the strides made by this child prodigy of former days astounds her admirers. This time her program enlisted Paganini's sonatas Nos. 12 and 11, Schubert's Rondo-Brillant, the Vieuxtemps Fourth Concerto, Bach's Sonata in C Major for violin alone and pieces by Gershwin, Stravinsky and Ravel, These, played with beauty of tone and impeccable technique, won her the acclaim of a delighted gathering.

Swedish and Apollo Clubs in Messiah

Conductor Edgar Nelson and his Apollos were the backbone of an exceptionally fine presentation of Handel's Messiah in Orchestra Hall. Kathryn Witwer, soprano, and Freda Draper, contralto, covered themselves with glory and so did Mark Love, substituting at the eleventh hour for the indisposed local basso, Rheinhold Schmidt. The imported tenor, Lucius Metz, was outsung by his Chicago colleagues.

In the performance of the same oratorio by the Swedish Choral Society, under Conductor Harry T. Carlson, Ralph Niehaus sang the tenor role with much authority and nobility. His rich and pure voice rose to new heights, especially in his telling delivery of Every Valley Shall Be Exalted. Mona Bradford is looming on the horizon as a "comer" among contraltos. Improvement in her vocal address was manifested in soli and concerted numbers. Hilda Ohlin interpreted the soprano role capitally; and equally successful was Bruce Foote in the bass part.

ACROSS THE COUNTRY

BEAUMONT, TEX.—With 100 per cent response, the 1943-4 Artist Series of the Beaumont Music Committee is assured. City Auditorium, seating 2,300, is sold out, and two additional concerts have been listed. Serge Jaroff and the Don Cossacks come here on Feb. 5, and Jeanette MacDonald is to be heard in April. The Metropolitan Quartet opened the series and was followed by Oscar Levant, pianist, on Jan. 12 as guest artist with the Houston Symphony, Ernst Hoffmann conducting. Zino Francescatti, violinist, is to be heard on March 3, and the duo-pianists, Braggiotti and Shaw on March 30.

EOLA HEARN.

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BIRMINGHAM, ALA.—The annual Musical Festival of the Birmingham Public Schools was presented this year in the Municipal Auditorium before some 4,000. The entire festival was under the direction of Reuben Martinson, Supervisor of Music for the Birmingham Public Schools, and 1,800 students participated. The musical selections were of a high order and beautifully performed. Glee clubs and choruses from the high schools, orchestras from both high and grammar schools, a Teachers' Orchestra, and bands from the various schools made up the program.

The Birmingham Music Club presented Licia Albanese, soprano of the Metropolitan Opera, in concert in the Municipal Auditorium before a large, enthusiastic audience. Miss Albanese sang with delightful ease, exhibiting fine vocalism and graciousness. She was recalled many times and gave encores generously.

The Bush Hills Music Club, Mrs. Edwin B. Ellis, president, one of the most progressive organizations of its kind in this section, presented its Club Chorus in concert under the direction of Mrs. D. H. Guldberg. This chorus has twice won the State Federation of Music Clubs' prize. ALICE GRAHAM.

ST. LOUIS

By Oscar Condon

St. Louis

The annual Russian Ballet engagement sponsored by the St. Louis Symphony Society, and accompanied by the entire Symphony Orchestra, drew large audiences for its four performances. The company was the Hurok Ballet Theatre, which made such a favorable impression last season. Four productions seen here for the first time were Romeo and Juliet; Billy the Kid; Slavonika; Dim Lustre, and Judgment of Paris. Antal Dorati and Mois Zlatin conducted.

Returning to its regular routine following Vladimir Golschmann's successful guest appearance with the Montreal Symphony, the concerts of Dec. 18 and 19 presented Hortense Monath, American pianist, in her first public performance in St. Louis. Miss Monath made an immediately favorable impression with the playing of Mozart's piano concerto No. 21 in C major. Here was exhibited a fine sense of feeling for the work, beautifully articulated and effectively modeled. For the orchestral part of the concert, Mr. Golschmann gave his intent and enthusiastic audience especially fine performances of Marcello's Introduction, Aria and Presto; Nocturne No. 2, by Edwin John Stringham, and the second symphony of Brahms.

Holiday Performances

The holiday program included Roussel's Suite in F major; Humperdinck's overture to Hänsel and Gretel, a Cowboy Song and Galop by Charles Jones, having its first performance here, and the Tchaikovsky Francesca da Rimini fantasia—each given highly meritorious performances. The soloist was Joseph Rabushka, young artist from St. Louis, who essayed one movement from the Paganini violin concerto in D major. While any other selection might have proved more ingratiating to his listeners, it nevertheless gave the boy an opportunity to exhibit surprising technical prowess, even if certain other features of his equipment are still in the making.

Harry Farbman, the orchestra's concertmaster, had his annual solo appearance at the concerts of Jan. 1 and 2, during which he gave one of the finest performances of the Lalo Symphonie Espagnole heard here in a decade. It was distinguished by a luscious tone, a musicianly approach to the subject, a fluency and refinement of style and taste which characterize the artist with an ideal. Mr. Farbman was tendered a flattering reception, which he shared with Mr. Golschmann for his excellent orchestral collaboration.

Beethoven's Eroica symphony was again welcomed as it may justly be when given such a significant and forceful reading as did Mr. Golschmann on this occasion. The concert began with a Suite for Orchestra by Harold Morris, American composer, who was quite successful with this endeavor.

ROCHESTER, N. Y.—Frederick Fennell has been granted a leave of absence from the Eastman School faculty in order to assume his new post as musical advisor for the USO. He is assigned to Los Angeles where, according to Dr. Raymond Kendall, music coordinator, his experience as organizer and director of bands and orchestras will be utilized in camps, naval stations and USO clubs. Dr. Howard Hanson, in announcing the leave, said that Fennell's post will be filled by Pattee Evenson, who joined the faculty in 1935 as a teacher of trumpet.

PASSED AWAY

LEONARD RUYGROK, 54, Dutch composer and conductor, died recently, according to a report on Jan. 4 over the Nazi-controlled radio at Hilversum, Holland. He is reported to have died in that city. His compositions included two symphonies, two orchestral suites and other works.

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WILLIAM J. TURNER, 77, former vice president of the Philadelphia Orchestra Association, died on Dec. 4 in that city. Mr. Turner was elected to the board in 1919 and the following year became vice-president. He is survived by two sisters.

•

CARL PASCARELLA, pianist, was killed in San Diego, Calif., on Dec. 30 in an automobile accident. With his brothers, Dr. Enzo Pascarella, violinist, and Corp. Caesar Pascarella, cellist, he appeared for many years in concert, the three artists forming the Pascarella Trio until 1940. Last summer, they held a reunion in San Diego and played together for the first time since abandonment of the trio. Enzo is now director of the Southern California Institute of Music in San Diego and director of the San Diego Grand Opera Choral Club.

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ANNA E. ZIEGLER, 81, founder and first president of the New York Singing Teachers Association, died in Kingston, N. Y., on Jan. 7 after a long illness. Mme. Ziegler was for many years a well-known voice teacher in New York. She was the author of a book on singing. Surviving is a son Frederick. Another son, William, a writer on music, died several years ago.

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WILFRIED KLAMROTH, 67, voice teacher and singer, died in New York on Jan. 15. He had studied with Sbriglia and Marcel in France, Sebastiani in Italy and Bjorksten in New York. A member of the faculty of the Institute of Musical Art when it was founded, he had taught at Columbia University and Teachers College and held classes in New York and Providence. He had also lectured widely and written articles on the voice, and had been one of the teachers of Dorothy Maynor.

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THE MUSICAL PARADE

By THE STAFF

Philharmonic Pastural.

For his 50th birthday on Jan. 2, Artur Rodzinski received his heart's desire as a present from the directorial board of the Philharmonic. Was it a first edition of Mozart, an inscribed watch, a new baton, a loving cup? No, none of those. It was—hold your breath—a cow! Yes, a cow!

How come? Well, a few weeks ago the directors asked associate manager Bruno Zirato, to find out what Rodzinski would rather have than anything else for his birthday. His wish was, a fine cow for his farm at Stockbridge, Mass. So the animal was purchased from Caumsett Farm, at Huntington, L. I., famous for its Guernseys. Named Tulip, the cow has pedigreed ancestors. Better still, she gives 20 quarts of milk a day. Rodzinski has shipped the aristocrat to his farm which he operates on an all-year round basis. As a personal birthday celebration he entertained the players of the Philharmonic with a "goulash party" at his New York home. On Jan. 3 he and the orchestra gave a concert for the wounded men at Halloran Hospital on Staten Island.

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Seen at the Lotos Club.

Mr. and Mrs. Josef Lhevinne and Mr. and Mrs. Felix Salmond supping and playing bridge; and in the men's cardroom, Samuel Chotzinoff and Rudolph Polk locked in a fierce game of gin rummy. The club held its annual New Year gala with a dinner, dance and entertainment at which the performing stars were Josef Lhevinne, Emery Darcy, Mme. Van Emden, Edward Steffe, Frand Parris, Fred Keating, Ish-Ti-Opi and Walter Taussig. Leonard Liebling was master of ceremonies.

•

Tonal Tattling.

Deems Taylor meets Grena Bennett at the Carmen performance in the Met., and says "I'm here seeing Carmen in white-face" . . . Meyer Davis, the band magnate and theatrical angel, has a name for the eager women who beset celebrities for autographs. He calls them "Pencil Packin' Mamas" . . .

At Fannie Hurst's party on New Year's Day—yum, yum, what delicious eggnog!—were many musical and other celebrities including Lily Pons, André Kostelanetz, Jacques Danielson, John Erskine, Will Beebe, Muriel Stokes, Alma Clayburgh and Alma Jr., Willi Pogany . . . Dr. George Liebling, pianist, long a resident of Hollywood, has changed his locale to the East and is now making his home at Rockville Centre, L. I. . . . Artur Rubinstein has joined the Lotos Club . . . Maurice Speiser, the attorney, is selling his collection of operatic scores, numbering over 400. . . . Harry Kaufman, pianist, should he ever desert the keyboard, could be a professional mimic, so keen are his imitations of certain musical and other personages . . . Carol Longone, who knows all the operas backward, only recently discovered the ballet music from Faust . . . She says that she was perfectly well off without it . . .

Morley and Gearhart, duo pianists, are busy bees just now with practise of the new David Diamond Concerto which employs no orchestra. . . . Mrs. George Washington Kavanaugh, coddled by society reporters, trying to appear both fashionable and musical at the Metropolitan. . . . James Melton, as an actor, stealing no laurels from Booth, Forrest, Garrick, Maurice Evans, et al. . . . Francis Macmillen is tied with Albert Spalding for honors as the best-looking violinist. . . . Reinald Werrenrath, baritone, has undertaken to form a male chorus from the membership of the National Press Club in Washington. Rehearsals started Jan. 10. . . .

Dorothy Kilgallen asks, in the New York Journal-American, "Hasn't Ruby Newman installed a boogie-woogie department at the very staid New England Conservatory of Music?" . . . And here's a squib from Leonard Lyons' column in The Post: "Charles Barnet fired his press agent, Pianist Carly Post, as usual. Then as usual, Post played Bach's Chromatic Fantasy and Fugue, and, as usual, was rehired." . . .

Kate Chittenden, eighty-seven years old, celebrated her seventieth year of piano teaching on Jan. 5. She was connected with Vassar College for 19 years, and also headed organ and piano departments at other institutions, besides lecturing and publishing educational works. Asked the other day what she thought of jazz, she said, "Occasionally I turn on the radio and hear awful sounds, but I don't know what they are." . . . Miss Chittenden has taught 3,000 private pupils—and survived!

•

Before the San Carlo performance of Traviata in Boston not long ago with George Schick conductor, the trunk containing the orchestral parts was lost. However, not to be daunted, Schick borrowed five available vocal scores from the singers and distributed them to one violin, one cello, flute, clarinet and trumpet. The conductor filled in on the piano, and after a few pages, the whole orchestra played the music practically from memory. The audience, apprised of the situation through a curtain speech of Fortune Gallo, went wild with enthusiasm over the courage and skill of the conductor and his men. . . .

On this page you will see a caricature from the pen of Xavier Cugat, bandleader at the Waldorf-Astoria. His subject is lovable Grena Bennett, of the Journal-American, and he has cleverly caught her kindly smile tinged with sly humor. Miss Bennett, the dean and most popular of New York music critics, has been with the Hearst paper for over thirty years.

Elsa Maxwell, who ought to know better, for she used to be a composer, alludes in her Post column to "die Fraischütz," by which she means Der Freischütz, Weber's opera. . . . "When you tune your radio to Raymond Gram Swing," someone said on the Easy Aces program, "don't expect to hear a jam session." . . . The bandleader at the Tavern on the Green, in Central Park, is Joe Ricardel. He plays violin, trumpet, saxophone, clarinet and vibraphone, and now is taking lessons in—welding! (Make your own joke about it.) . . . Anatole Kitain, pianist, has changed his name to Anatole Karinoff, to avoid confusion with his brother Robert, the violinist. . . . Stell Andersen contributed the proceeds of her recent Town Hall piano recital, to the Norwegian Air Force Centers in Canada, the generous amount being $2,600. . . .

General regret at Karin Branzell's forthcoming early retirement from the Metropolitan. . . . The Fiddle and The Foot at the Wedgewood Room in the Waldorf-Astoria — Nathan Milstein and George Balanchine sitting together at a ringside table, watching the floor show. . . . Congratulations to Dorle Jarmel, press generalissimo of the Philharmonic, for making the front page of the New York Times with the story of the cow presented to Rodzinski on his birthday. The editors gave it precedence (top of second column), over all the war and Washington news. One instance where beef wasn't rationed! . . . At the latest Jazz Concert in the Town Hall series featuring that form of music, the announcer (and conductor) Eddie Condon, chewed gum throughout the program. It did not seem to affect the peppiness of his leading, but what it did to his enunciation was plenty. . . .

Marjory Hess, the soprano, was heard once by her 5-year-old daughter when the mother sang Mimi in La Bohême. Now, whenever Marjory leaves home for a musical engagement, the tot asks, "Mummy, are you going to die tonight?" . . . Leonard Lyons tells in The Post: "Queen Mother Mary of England went to see 'This Is the Army' in London. After the show she invited Irving Berlin to come to her box. Berlin nervously approached the Queen Mother, who said: 'I wonder if you would do me a favor? Would you mind autographing my program?'"

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Casadesus Carnival.

Robert and Gaby Casadesus almost took over one of the concerts of the St. Louis Orchestra last month. Together they played the Mozart E flat Concerto for two pianos and orchestra under the direction of their old friend Vladimir Golschmann. Mr. Casadesus' Suite for the Birth of a Dauphine (which he wrote in honor of the birth of his young daughter Terese) was also included in the program and enthusiastically received. Finally the pianist-composer was heard as soloist with the orchestra in Franck's Symphonic Variations.

Authen-Tick!

Another Traubel story, via Urbana, Ill., where the diva was singing the other night. Her husband, William Bass, wandered into her dressing-room and was horrified to hear an ominous ticking coming from a square brown-paper parcel half hidden under the makeup shelf. Mr. Bass called the police, who arrived promptly with much screaming of sirens. Removed to a neighboring vacant lot, the parcel was opened with the best modern technic and out came an alarm clock which Miss Traubel, unknown to her husband, had bought!

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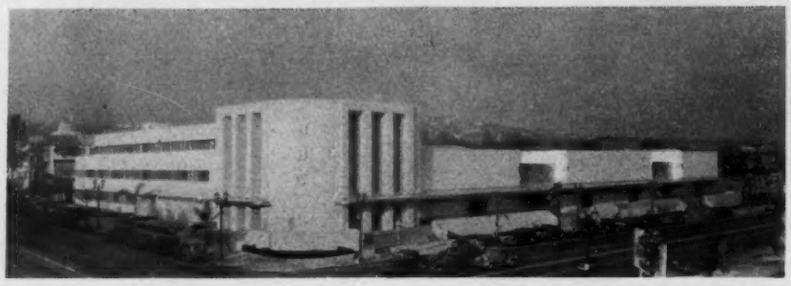

HOLLYWOOD'S NBC STUDIOS, SCENE OF MANY "STAR" BROADCASTS

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The wealth that lies in American music was mined effectively by Werner Janssen for his interesting all-American list with the anssen Symphony in the Wilshire Ebell Theatre, Dec. 12, commemorating "Bill of Rights" week. Some changes in personnel did not affect the finesse of the orchestra. Janssen handled the difficult novelties with superb smoothness; his interpretations were alive and meaningful.

First local hearing of Pvt. Gail Kubik's Paratroops brought an ovation, in which the composer shared bows from the stage. It held dash and vigor suitable to its subject. Themes were treated with individual color and instrumental adroitness.

First presentation here of William Schuman's Third Symphony proved it a work of character and power—sturdy, virile music, developed with breadth of phrase. The Passacaglia and Fugue held an almost Celtic lilt, the Chorale was thematically beautiful, and the Toccata built to an exciting climax. In tribute to Brazil was the first presentation here of Villa-Lobos' barbaric and stirring Choros No. 10, which had the assistance of an excellent Chamber Choir from the Los Angeles Oratorio Society.

The program also offered three popular-type songs by Dinah Shore, and concluded with Jerome Kern's Scenario on Themes from Showboat.

Bennett's 4 Freedoms Played by Wallenstein

Another "Bill of Rights" week program was offered by Alfred Wallenstein with the Philharmonic Orchestra in the Philharmonic Auditorium, Dec. 16. Wallenstein has now had the orchestra long enough to give it unity and finesse. It has more verve and spirit than ever before, and the conductor's firm hand was apparent in the ensemble's responsiveness and clarity of phrasing.

Interest centered on the first concert performance anywhere of an American work of true importance, Robert Russell Bennett's Symphony, The Four Freedoms, a musical exposition of four paintings by Norman Rockwell. It is a work of considerable strength, whose masterly orchestration bridges some thematic weaknesses.

A group of Villa-Lobos' Bachianas Brasileras were thematically vital, instrumentally ingenious and filled with folk spirit, bearing the indubitable stamp of genius. First was the Aria, Song of Our Earth, with a vocal line, at first wordless and finally humming, supplied by Dorothy Lundgren. A Preludio with latent fires and an exotic Danza followed. Last was the delightful Toccata, Little Train from Caipira. In conclusion was a crisp and clean exposition of the Dvorak "New World" Symphony.

Local Forces in Rigoletto

The Hollywood Grand Opera Co. delivered an entertaining presentation of Verdi's Rigoletto in the Wilshire Ebell Theatre. Though all the principals were under 25, all showed unusual talent and vocal ability. Much of the success was due to the skilled direction of Gaston Usigli, who neatly balanced orchestra and voices. Harold Reed's debut in the title role again showed a voice of striking caliber and acting ability. Sgt. William Shirley, as the Duke, had a lyric tenor of ardent, vibrant quality, supported by good looks and an easy stage presence. Denise Dellet provided an appealing Gilda; Barbara Reeves was an unusually good Maddalena; Robert Marks sang a pleasing Sparafucile; Lee Wintner was Monterone, and Hugo Marchetti stood out as Marullo.

Young Artists Heard

Neysa Dickinson, 13, demonstrated pianistic skill and talent of high order in recital in the Biltmore Music Room. Her interpretations revealed unusual breadth for one of her years, and her playing held delightful spirit. She offered a Mozart Sonata, the Brahms Variations on a Theme by Paganini and short pieces by Leginska, Saunders, Liszt and DeFalla. She also showed creative talent in two short compositions of her own. Sharing the program was a young singer, Anne Emerson.

SAN FRANCISCO

By ALFRED FRANKENSTEIN

Music customarily slacks off during the holiday season in San Francisco, wherefore December was a comparatively quiet month.

San Francisco Symphony highlights included the first performance in the United States of Paul Creston's tone poem, Frontiers, at a popular concert directed by André Kostelanetz, an immensely moving performance of the Brahms Requiem with the Municipal Chorus, Hans Leschke conducting, on Pearl Harbor Day, and the first performance anywhere of Darius Milhaud's Opus Americanum, No. 2.

The Milhaud work is the most important novelty of the season to date. It was originally composed as a ballet on the life and death of Moses, and it possesses a truly Biblical strength, sonority, and epical poetry. It is one of Milhaud's most dramatic and serious creations, and one that will be heard often in the coming years.

Pierre Monteux also directed brilliant performances of symphonies by Brahms and Mozart, the Moussorgsky Pictures at an Exhibition, and other standard compositions. Alexander Brailowsky was soloist in a comparatively unimpressive performance of the third piano concerto of Beethoven.

Other events of the month were a fine-grained violin recital by Henri Temianka, an excellent concert by the San Francisco String Quartet, with Alice Morini as guest artist, and a trio of mildly successful performances by the San Francisco Ballet company featuring, among other things, a choreographic version of Hänsel and Gretel.

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MINNEAPOLIS

By EARLE G. KILLEEN

The sixth concert of the Minneapolis Symphony was given on Dec. 10 in Northrop Auditorium. Sandwiched between a chattering, somewhat gossipy version of Hindemith's overture to News of the Day, and a compelling interpretation of Brahms' Piano Concerto, No. 1, superbly played by Claudio Arrau, shone the Schubert symphony No. 5, a lyric gem aglow with a singing quality quite foreign to Mitropoulos whose penchant for the dramatic too often obscures melodic beauty.

The important feature of the seventh concert of the Symphony, Dec. 17, was the playing of the Mendelssohn Violin Concerto by Isaac Stern, whose strict devotion to the musical instead of the virtuoso values made this work sound new and fresh—a feat made possible because of the perfect accompaniment by Mitropoulos. The overture to The Magic Flute, by Mozart, the Schumann symphony No. 4 and Morton Gould's Spirituals for string choir and orchestra rounded out the program. The latter work was instantly and unanimously approved.

Krenek Symphony

The eighth concert of the Symphony, Dec. 23, was highlighted by the performance of Ernst Krenek's Symphony No. 2, a dissonant *débâcle* in three movements which completely perplexed the audience. However, applause continued until Mr. Krenek appeared. The orchestra was at its brilliant best in Tchaikovsky's Romeo and Juliet, and Nutcracker Suite. Mitropoulos continues to ease the pressure on the lyric passages, and more spontaneous music is the result.

The New Year's concert of the Symphony opened with the Bach-Weiner Toccata No. 1 in C major, followed by Death and Transfiguration, of Strauss, and Scheherazade, of Rimsky-Korsakoff.

Unquestionably, the orchestra under the guidance of Mitropoulos successfully presents a greater variety of those qualities necessary to the interpretation of such a program and the special demands of each work are being studied and produced more than ever before.

The Sunday Twilight Series continues: Blanche Thebom, mezzo-soprano, appeared on Dec. 12; Nikolai Gradaun, principal 'cellist of the orchestra, Dec. 19.

•

Toledo Members' Concert Presents Bostonians

TOLEDO, O.—The Members' Concert, an annual event with the appearance of the Boston Symphony, was made possible in an interesting way, rather outstanding in the annals of American music. Mr. Justice Wilcox, one of three executors of the will of Edward Drummond Libbey, patron of the Arts in Toledo, received a very large fee for his services, but thinking that it was too great, left as endowment $75,000 for an annual free concert for those who have contributed to the Museum of Art.

The concert on Dec. 9 was up to the high standard of the past ten years. Richard Burgin, associate conductor, took the place of Serge Koussevitzky on the podium and demonstrated his ability as a conductor. The Brahms Symphony No. 1 had a polished performance. Verklärte Nacht by Schönberg was presented in its setting for stringed orchestra in a striking reading. The concert closed with a stunning performance of the Capricio Espagnol by Rimsky-Korsakoff.

A. McL. T.

PITTSBURGH

By RALPH LEWANDO

The Boston Symphony, led by Serge Koussevitzky, gave two memorable concerts under Pittsburgh Orchestra Ass'n. auspices. Two different programs were played incomparably and evoked tremendous approbation.

The two pairs of events of the Pittsburgh Symphony Society given at the year-end were directed by Associate Conductor Vladimir Bakaleinikoff. The first of these featured Luboshutz and Nemenoff in duo-piano concertos of Mozart and Harl McDonald, with the orchestra playing the unfamiliar Prelude of Daniel Amfitheatrof and Kalinnikoff's First Symphony.

Ruth Posselt scored a triumph as violin soloist in Dvorak's concerto at the Pittsburgh Orchestra's final two concerts of 1943. Here was extraordinary fiddling that uncovered depth of emotional power, tone *de luxe*, and outstanding virtuosity. Mr. Bakaleinikoff supplied excellent support. The orchestral items, Dvorak's "New World" Symphony and Weinberger's Polka and Fugue from Schwanda, were prefaced by Henry F. Gilbert's Comedy Overture.

Larry Adler, harmonica virtuoso, and Dancer Paul Draper achieved a triumph at their recital under YM-WHA Musical Society auspices. The hall was jammed and the enthusiastic crowd were loath to leave at the end.

The Bach Choir, J. Julius Baird director, featured T. Carl Whitmer's Out of the Night, an unusually imaginative work based on a General Electric advertisement; and the annual Messiah performance was presented by the Mendelssohn Choir led by Ernest Lunt.

Mozart works and modern composers were presented by Tuesday Musical Club members at a monthly musicale, with Adolph Anderson, baritone, as guest artist. He gave a group of modern pieces and took part in Mozart's Bastien and Bastienne with Soprano Alice Lee Gardner and Contralto Ruth Matthews. Ruth Perry Topping and Marian Deuel McDade were at the piano. The Pittsburgh Opera Society, conducted by Richard Karp gave two stimulating English presentations of Humperdinck's Hänsel and Gretel. Mr. Karp's fine handling of the performances accounted for much success. The outstanding singer were Virginia Davis, as Gretel; Suzanne Sten as Hänsel; Jane Burke as the Witch, and Helen Klein as the alternate Hänsel.

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Antoine Heard in Columbus

Josephine Antoine interrupted her tour and weekly radio series on Jan. 18 to fly to Columbus, Ohio, where she sang at Memorial Hall to inaugurate the Fourth War Loan Drive.

•

Branzell to Leave Metropolitan After This Season

Karin Branzell, Swedish contralto, announced on Jan. 4 that she will leave the Metropolitan Opera at the conclusion of the present season, her twentieth with the company. Mme. Branzell, who sang with the Stockholm Royal Opera and Berlin State Opera, made her Metropolitan debut in 1924 as Fricka in Die Walküre. She said she had notified the Metropolitan of her decision. Her husband, Fedya Reinshagen, said she might sing with other companies and would appear in concert.

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NEW BOOKS AND MUSIC ENRICH LISTS OF LEADING PUBLISHERS

MUSIC ON MY BEAT, by Howard Taubman. Simon and Schuster, New York, $2.50.

In a volume of short, informal sketches, Howard Taubman gives a comprehensive view of the whole musical profession. He goes into such subjects as virtuosos, conductors, orchestras, managers, records, composers, audiences, with a couple of chapters called "The Glamour Boys at Work and at Home." The book is filled with anecdotes, but Taubman never overdoes this angle, using each to illustrate the point he wants to make. The writing is light, chatty, never over-technical, and should have a wide appeal for the layman as well as for the musician. One of the best chapters deals with Opera in America. Also provocative is a section on The Negro in Music, in which the writer tackles the acute problem of segregation. For a good-humored, thoughtful insight into the music world, stripped of its glamour, this book is heartily recommended.

THE STREAM OF MUSIC, by Richard Leonard. Doubleday, Doran & Co., New York, $4.50.

Trained in radio, where he is a producer for NBC, the author understands the terse profiling of his material. He gives short, but fully comprehensive studies of some of the master composers of the past 300 years. The essays are as interesting as they are instructive. Seven portraits and a bibliography complete the volume.

AUS MEINER MAPPE, by Dr. Paul Klemperer. Albert Unger, $1.

The 101 paper-covered pages, in German, devote themselves to anecdotal reminiscences of musical and other important personages and events encountered by the author during his activity in Vienna as an attorney before the invasion of Hitler. Klemperer's style is pungent and pictorial. Among the musicians he discusses are Bruno Walter, Rosenthal, Selma Kurz, Lotte Lehmann, Lehar, Piccaver, Novotna, and many others.

For Band

UNITED NATIONS ON THE MARCH, music by Shostakovich, arr. by William C. Schoenfeld. Leo Feist, Inc., New York. Standard band, $1; Symphonic band, $1.50.

This is the famous march by the Russian composer which has been used widely in United Nations rallies and in the motion picture, Thousands Cheer. A stirring item for band conductors, the music containing nothing difficult or abstruse.

For Harp and Piano

TOCCATA by Loeillet; LA COMMERE, Couperin; ALLEMANDE by J. S. Bach; ALLEGRETTO by Sammartini, and FUEILLETS D'ALBUM, by Henriette Renié, edited by Marcel Grandjany. Edward B. Marks Music Corp., New York. $1 and 75c., respectively.

These are two separate issues, the first four works being published together. They are transcriptions of much charm from masters of an older day, while the Renié is a modern work, consisting of three short pieces, Esquisse, Danse D'Autrefois, and Angelus —in flowing, melodious, descriptive manner. Mr. Grandjany has given them most careful and scholarly editing, the classic transcriptions having exhaustive notes on performance.

For Cello and Piano

SOLILOQUY, by Walter Helfer. Carl Fischer, Inc., New York. $1.25.

Pleasing melody and apt developments of theme mark this thoughtful and not aggressively modern composition. The piano and cello parts are skillfully interwoven. Technically, the score is moderate in its demands, despite several glissando passages.

For Piano

THE SACRED HOUR AT THE PIANO, compiled, edited and arranged by Ruth Barrett Arno. Carl Fischer, Inc., New York, $1.25.

This is an unusual collection of music suitable for devotional services as well as for enjoyment in the home. The composers range from Byrd to Arensky and Scriabine. Some of the music has been cut as well as edited, but it is a desirable and useful addition to the library of the amateur pianist, and the professional church and school accompanist.

For Organ

BELL PRELUDE, by Joseph W. Clokey, H. W. Gray Co., Inc. 75¢.

Part of the St. Cecilia Series of organ numbers, this work is not, as its title might imply, an exercise on the chimes nor a carillon number. A stately theme, in triple rhythm, is slowly and softly enunciated at the outset, and taken with key alterations and other variations to the upper registers and finally into full chords. Use of the chimes is made, but the bell idea is provided through open chords.

SONG FOR THE GOLDEN HARVEST, by Harvey Gaul, H. W. Gray Co., Inc., New York. 75¢.

This is also in the St. Cecilia Series. It is dedicated by the composer to Saminsky and his Temple Emanu-El Festival. The Pittsburgh organist makes use of an old Succoth tune and S'hma Yisrole as well as a reference to Rock of Ages in this brilliant number, which opens with a tuba fanfare. There are several out of the ordinary rhythmic figures, the themes undergo alteration and the fanfare returns twice, the final time at the close. It is a bravura number suitable for the concert hall.

Songs

THREE SONGS, for medium voice and piano, by Rodger Collin. G. Schirmer, Inc., New York. 50¢ each.

Atmospheric numbers, of romantic cast, with elaborate piano accompaniments are these. Arabian Melody (range, B to C sharp) is an impassioned invocation to Allah, "her tender heart grant me tonight." My Love to You (C to G) is simpler in theme, being a love song with accent on "ecstasy." Years Have Passed (C to F sharp) muses on a parting of lovers in the long ago, with the sentimental remembrance of the last words, "Bon Voyage." The texts are by Nicolai Bolin.

TWO SONGS, for voice and piano, by Henri Wehrmann. G. Schirmer, Inc., New York. 50¢ each.

The Shepherd Lover (Sonnet d' Amour) is a setting of Marlowe's dainty poem, Come Live with Me and Be My Love, and has an unpretentious flow of simple melody in allegretto vein. Lovelight in Your Eyes, with a text by Russell McGuire, is a sentimental song of ardent nature, but in excellent taste. Both have English and French texts. Both are published in low or medium and high voice versions.

New Choral Issues

SATB

WANTING YOU, by Sigmund Romberg, arranged by Douglas MacLean. Harms Inc., New York, 18c.

This popular air, for which Oscar Hammerstein II provided the lyric, is attractively set, with the melodic line moving throughout the parts, and finally built into a climax in the upper soprano register. The Romberg melody almost makes it sing itself.

CAROLINA IN THE MORNING, by Walter Donaldson, arranged by Douglas MacLean, Remick Music Corp., New York, 16c.

Another welcome addition to the Remick Choral Library is this setting, which is not difficult and singable.

TURKEY IN THE STRAW, traditional, arranged by Robert L. Sanders. Carl Fischer, Inc., New York, 25c.

The arranger here has taken the folk air and made a clever and brilliant arrangement, somewhat influenced by contemporary style. The work opens *a capella*, and the accompanying piano comes into the picture at times and even takes the main melody in octaves.

I WILL SING NEW SONGS OF GLADNESS, by Anton Dvorak, arranged by H. Alexander Matthews. Elkan-Vogel, Inc., Philadelphia, 15c.

This number from The Biblical Songs is a resolute, forthright one with a principal melodic idea which builds in unison against triplets in the accompaniment to a climax on the word "glory". There is a brief episode for three female parts which could be utilized as a contrast by solo voices.

IN EXCELSIS GLORIA, by T. Frederick H. Candlyn, Arthur P. Schmidt Co., New York, 15c.

The traditional 15th century carol has a setting which is in the folksong idiom. Brief canonic sections and rhythmic contrasts are provided.

SATB

I WILL PRAISE THEE, O LORD, by Ferdinand Dunkley. J. Fischer & Bro., New York, 18c.

Set in the Phrygian mode, this excerpt from the Psalms is somewhat out of the ordinary, a song of praise and thanksgiving, in which the voices move at times in imitation and conclude with a fortissimo on the final phrase, "Praise ye the Lord."

THOU ART THE WAY, by Carl F. Mueller. Galaxy Music Corp., New York, 16c.

Dedicated to the choir of Duke University and its conductor, J. Foster Barnes, this addition to the general or Easter repertoire is a majestic number. The hymn text, although making a passing reference to Easter, is such that it is suitable for general use. The composer makes markedly effective use of the themes with the parts moving freely and in canonic style, yet never clashing. A *molto maestoso* final phrase builds to a *fff* climax.

SSA

VIDALITA, Argentinean folksong, arranged by Evangeline Lehman. Oliver Ditson Co., Philadelphia, 10c.

The English text of this love song is also provided by the composer. Not difficult, with some good close harmony effects.

VANKA 'N TANKA, by A. Dargomijsky, arranged by F. Campbell-Watson, after the version by Basile Kibalchich. M. Witmark & Sons, New York, 16c.

The text is by Alexander Basy. Both soprano and alto solos are provided against a staccato, three-part "la, la" of the chorus. Styled a "Russian hill-billy" number, it has charm and lilt.

SSAA

WHEN JOHNNY COMES MARCHING HOME, by Louis Lambert, arranged by Florence Martin. Hall & McCreary Co., Chicago, 16c.

This familiar item is arranged in the close harmony style of contemporary radio performance and is even marked in one part "swing it!" There is no variation of the original tune, but considerable harmonic alteration.

TTBB

OH! SUSANNA, by Stephen Foster, arranged by Claude Kean. G. Schirmer, Inc., New York, 16c.

This is a clever arrangement of the familiar air, with the melody passing through the various parts against a variety of responses by the other sections. If sung as indicated "*allegro giocoso*", it will brighten both singers and audience. A good encore number.

TILL WE MEET AGAIN, by Richard A. Whiting, arranged by George J. Trinkaus. M. Witmark & Sons, New York, 15c.

A new lyric has been provided for this arrangement by Arthur A. Penn, which might have special significance in these war days of parting. Orthodox in setting the work will cause no difficulty for male choruses.

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CPL. DAI-KEONG LEE COMPOSING IN NEW GUINEA.
The 1942 Juilliard Graduate School student is at work on a new orchestral composition, A Pacific Prayer. His recent Prelude and Hula was recorded by Hans Kindler and the National Symphony for Victor.

Prokofieff 7th Piano Sonata Premiered by Horowitz

Before an invited matinée audience of musicians and critics, Vladimir Horowitz privately gave the first American hearing of Prokofieff's new Seventh Piano Sonata, on Jan. 11, in the ballroom of the Soviet Consulate at 7 East Sixty-first Street. The work and the playing were so well received that by general request the artist repeated one movement. Among those who partook of the music and the refreshments (including vodka) were Toscanini, Bruno Walter, Emil Cooper, Rodzinski, Modest Altschuler, Nathan Milstein, Olin Downes, Leonard Liebling, Virgil Thomson, Louis Biancolli, Grena Bennett, Lawrence White, Morton Gould, Bernard Wagenaar, Nikolai Berezowsky, Bruno Zirato, Edgar Varese, Gearheart and Morley, Carl Friedberg, Ernest Hutcheson, Mr. and Mrs. Josef Lhevinne, Anis Fuleihan, Leon Barzin, Carl Engel, Sol Hurok, Jan Cherniavsky, Muriel Kerr, Carroll Glenn, Eugene List, Alexander Gretchaninoff, Ania Dorfmann, Zorina and Balanchine of the dance world. The Prokofieff Sonata won the Stalin Prize in 1942.

Granville English Work Played by Navy Ensemble

Granville English received honors on Jan. 14, when his new orchestral Suite, An Island Festival, was performed by the U. S. Navy Band Symphony Orchestra at Departmental Auditorium in Washington, D. C. The orchestra, led by Lt. Charles Brendler, U.S.N., is composed of 90 sailor musicians, including many players from the leading symphony orchestras of the country.

Course for Music Store Clerks

A course designed to provide clerks in music stores with a basic minimum knowledge of musical history and forms has been organized by a committee headed by Arthur A. Hauser, vice-president and sales manager of Carl Fischer, Inc.

The course, beginning Feb. 2, at New York University is a series of 16 weekly evening lectures and discussions on music. The lecturers will include Arthur A. Hauser, John F. Sengstack, president of the Music Publishers Assn., Gustave Reese, head of the publication department of G. Schirmer, Inc.; John Tasker Howard, curator of the American Music Division of the New York Public Library; Charles E. Griffith, vice-president of the Silver, Burdett Co.; Osbourne McConathy, Edwin Hughes, Frederick Kinsley, Lilla Belle Pitts, Prof. Philip James, George H. Gartlan, Peter J. Wilhousky, Isadore Freed and Ennis D. Davis.

Topics in the course are to include a survey of American and European music publishers and a discussion of the music needs of schools, churches, professional musicians, private teachers, concert artists, radio stations, motion picture theatres, dance bands, orchestras and choral groups. Several lectures will be devoted to the marketing aspects of music retailing.

Music Publishers Holding Corp. Announces 1944 Schedule

The 1944 schedule for Music Publishers Holding Corp. includes three works by Leonard Bernstein, 21 new choral numbers with emphasis on women's voices, Soldiers of God (the official song of the Corps of Chaplains) and new symphonic band arrangements of well-known popular works.

League of Composers to Give Premieres

Several first performances in New York will be given at the Jan. 30 concert in New York Times Hall by the League of Composers, opening its 21st season. Randall Thompson's First String Quartet will have its initial offering in this city and will be played by the Guilet String Quartet. Harold Shapero's Sonata for Violin and Piano, also a New York premiere, will be played by Fredelle Lack, with the composer at the piano. This ensemble also will present Stravinsky's Concertino for String Quartet, not heard for several seasons. Virgina Morley and Livingston Gearhart, duo-pianists, will play David Diamond's Concerto for Two Solo Pianos, completed in 1942 in Hollywood and dedicated to them. The pianists also will be heard in Theodore Chanler's The Second Joyful Mystery, a two-piano fugue written in 1943.

Sevitzky in Vancouver

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, will be guest conductor in February with the Vancouver Symphony Orchestra in Vancouver, B. C. During his absence Howard Barlow will lead the Indianapolis Orchestra in its 7th subscription pair of concerts on Feb. 12 and 13, with Carlos Salzedo, harpist, as soloist.

Hindemith Work to Be Played in N. Y.

The Ballet Overture, Cupid and Psyche, by Paul Hindemith, will have its first New York performance on Jan. 25 by the Philadelphia Orchestra and Eugene Ormandy, conductor. The work was previously performed by this orchestra in Philadelphia and is published by the Associated Music Publishers, Inc. Other recent premieres of orchestral works announced by this firm are Stravinsky's Four Norwegian Moods, Villa-Lobos' Magic Window, Tansman's Symphony No. 5, Berezowsky's Ukrainian Noel and his Soldiers on the Town, Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber, Krenek's Symphony No. 2, Pescara's Tibet and Stravinsky's Ode.

Dayton Orchestra Gives USO Series Free to Soldiers

DAYTON, O.—Giovanni Martinelli came to Dayton to sing with the Philharmonic Orchestra, Jan. 9, on the first program sponsored by the Dayton USO council. Funds for the concerts, conducted by Paul Katz, are provided through the Community War Chest. The programs on alternate Sundays are to be restricted entirely to men and women in uniform, for whom there will be no admission charge.

Leonard Shure is to be the guest soloist on the second program, Jan. 23. Josephine Antoine will appear Feb. 6 and Carroll Glenn on Feb. 20. Two additional artists are yet to be announced for the March 5 and March 26 concerts.

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IN STUDIO AND SCHOOL

Composers Press Concert at Haubiel Studios

The third concert for the publication fund of the Composers Press, on Jan. 11 at the Haubiel Studios, New York, opened with Charles Haubiel's sonata for cello and piano played by Janos Scholz, cellist, and the composer. Lolita Cabrera Gainsborg was heard in piano numbers by Elliot Griffis, Mary Howe, Lewis Lane and Mr. Haubiel. Milton Wittgenstein, with Isador Gorn at the piano, played flute solos of Elliot Griffis, Kent Kennan and Charles Griffes. A group of songs by Lucy Woodworth Ricketts, to poems by Edna St. Vincent Millay, were sung by Hedwig Browde, mezzo soprano, with Eleanor Mangum as piano accompanist. The concluding number, Frederick Jacobi's Ballade for Violin and Piano, was played by Helen Berlin and Irene Jacobi.

A student concert was presented on Jan. 9 in the same studios. Pupils participating were from the piano studios of Ann Chenee, May Etts, Milo Giovanni, Harold Henry, Ethel Glenn Hier, Clara Novich, Rose Raymond, Elizabeth Robertson, Constance Tallarico, Augusta Tollefsen, Raissa Tselentis and Meta Weiss; the voice studios of Judson League, Grace Leslie, Richard Parks and Ruth Shaffner. Pupils of John Wummer, flutist; Emil Levy, violinist, and Bogumil Sykora, cellist, also were heard.

Musical Art Quartet Heard at Institute of Musical Art

The Musical Art Quartet gave the program at the 29th anniversary concert of the Institute of Musical Art of the Juilliard School on Jan. 15. When Dr. Frank Damrosch founded the Institute in 1905, an initial endowment of $500,000 was given by James Loeb, in memory of his mother, Mrs. Betty Loeb, on condition that on each anniversary a concert of chamber music be presented in memoriam for her.

Sascha Jacobsen, first violinist of the quartet, is a graduate of the Institute. The program included Mozart's G Major Quartet, and Beethoven's E Flat Major Quartet, Op. 127.

$13,200 for Scholarships Given Baldwin-Wallace Conservatory

BEREA, OHIO.—Three cash gifts have recently been made to the Baldwin-Wallace Conservatory. The first one, of $11,200, will be used by the Fynette H. Kulas Scholarship for full tuition in piano, organ, voice and violin during the next five years. A gift of $1,000 was made for scholarship aid and another of $1,000 to be added to the Scholarship Fund of the conservatory. The date for the competition for scholarships will be announced later.

Associated Teachers Hear Musical Therapy Program

The December meeting of the Associated Music Teachers League was devoted to musical therapy. Harriet Ayer Seymour, founder-president of the National Foundation of Musical Therapy, and Ruth Bradley, national chairman of musical therapy of the National Federation of Music Clubs. were the speakers. Mrs. Stanley Thompson, autoharpist, and Andres di Sessa, violinist, who have been presenting programs in hospitals, gave an illustration of their work. Lucille Cummins, contralto, sang.

Piano Teachers Congress Hears Guenther Talk

Dr. Felix Guenther, editor of the Standard and Educational Department of the Edward B. Marks Music Co., spoke on "Piano Playing or Music Making" at the Jan. 6 meeting in Steinway Hall of the Piano Teachers Congress. Elizabeth Robertson, president, repeated her talk on the role of the parent which she gave at the Brooklyn Music Teachers Guild convention. Dorothy Lane discussed the magic of color music for children. Bernhard Lohmann, registrar, exhibited his original musical puzzles.

Olga Eisner Pupils Heard at Mannes Music School

Professional and student pupils of Mme. Olga Eisner gave a song recital on Jan. 30 at the Mannes Music School, New York. Pergolesi's Stabat Mater was sung with Cynthia Rose, soprano, Dorothy Shawn, contralto and chorus. Julia Fox was at the organ and Julius Rudel conducted the small orchestra. In the chorus were Janet Adams, Betty Capone, Gisela Fisher, Charlotte McPherson, Claire Oxenberg, Talma Sparin, Edith Scott, Elizabeth Ayer, Elizabeth Farley, Pete Goldsmith, Louise Oakey, Naomi Roth and Gizella Vlossak.

Miss Shawn presented two sacred songs of Brahms with Lotte Hammerschlag providing the viola obbligato and Josefin Hartman Vollmer at the piano. Mimi Benzell was heard in a Schubert number with Aaron Gorodner, clarinetist, and Shirley Van Brunt, pianist.

David Mannes Concert Series at Metropolitan Art Museum

David Mannes, on Jan. 22, inaugurates a series of four free concerts at the Metropolitan Museum of Art. This will be the 27th consecutive year that Mr. Mannes has presented these programs. Started during the last war, for the entertainment of service men in town, they have been continued since. The orchestra plays on the balcony of the Great Hall and the music is broadcast throughout the building. The first program holds the overtures to Mignon and the Russian Easter. Two Slavonic Dances of Dvorak, Beethoven's Eighth Symphony, the prelude and Love Death from Tristan and Vivaldi's D Minor Concerto Grosso are also listed.

Music and Arts Group Meets

At the Jan. 13 meeting of the Society of Music and Associate Arts, Constance N. Tallarico, president, Lucille Bethel Frickel, soprano, and Nellie Lind, contralto, presented the program. Mildred Lind was at the piano for Mrs. Lind. Edith S. Smith gave a talk illustrated with color photographs of the four seasons at the Botanical Gardens. Mignon Goward offered some poetry readings.

I SEE THAT

Lazare Saminsky's Three Shadows will have its first Chicago performance shortly by Hans Lange and the Chicago Symphony. The poems were given four performances by the New York Philharmonic a few seasons ago. Mr. Saminsky in the spring will conduct several programs, including his new choral setting of a poem by Hugo, in New York.

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Andor Foldes, pianist, on Feb. 7, gives the first in a series of five piano lecture-recitals at the Y. M. H. A., 92nd st., New York City, during which he will cover the literature from Bach to contemporary composers.

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Nord Cornell, baritone, is touring with the company presenting Blossom Time. He was heard with these forces in the Broadway revival this fall.

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Carol Dare, violinist, and Gerald Tracy, pianist, present a sonata recital at the Studio Club, New York, on Jan. 23. David Prentiss, baritone, appears there tonight (Jan. 20).

JOHAN FRANCO,
Dutch-American composer, who will be represented by four works on the program in Town Hall, New York, on Feb. 5, with Zoltan Fekete conducting 40 members of the NBC Symphony. The compositions are: In Memoriam, written shortly after Mr. Franco's arrival here in 1934; Concertino Lirico, for violin and chamber orchestra (1937); Serenade Concertante, for piano and chamber orchestra (1938), dedicated to Mrs. Elizabeth Sprague Coolidge and in the Coolidge Collection in the Congressional Library; and one of his series of Shakespeare sonnets. Mr. Franco, now an American citizen, was honorably discharged from the army last September and has returned to composition. (Photo © Bachrach.)

Margaret Daum, on Feb. 3 and 4, appears with the Los Angeles Philharmonic in Menotti's The Old Maid and the Thief, singing the role which was written for her by the composer.

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Dr. Hans Wolmuth, former stage director of the Philadelphia Opera Company, has been named stage director for operas at the New York City Centre of Music and Drama. Dr. Wolmuth, now an American citizen, has been since 1939 in charge of opera classes at Curtis Institute of Music.

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Frederick Lechner, baritone of the Metropolitan Opera Company, has become an American citizen.

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Carlo Peroni conducted the first performance of the new Washington Grand Opera Association at Constitution Hall in Washington, D. C., on Dec. 21. Giovanni Martinelli was the featured artist. On Jan. 19 and 20 Mr. Peroni again conducted the Philadelphia La Scala Opera performances in Philadelphia and Baltimore. On Jan. 25 he will return to the capital to conduct the Washington Grand Opera Association.

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The Brooklyn Oratorio Society will sing Bach's St. Matthew Passion in the Brooklyn Academy of Music on March 26. Carl Bamberger will conduct. The society started rehearsals on Jan. 10.

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Grace Panvini, soprano, sang the title role in the recent Hudson Grand Opera staging of Martha in Union City, N. J.

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JAN CHERNIAVSKY THRILLS AUDIENCE

Russian Pianist Amazes His Hearers at Town Hall in First Solo Recital

The large audience that assembled in Town Hall last night to hear Jan Cherniavsky, Russian pianist, in his first solo appearance in this city, gave early evidence of amazement. After the third number, there was an ovation. At the end there was prolonged cheering.

There was good reason for such enthusiasm. For not only did the pianist display extraordinary bravura, with a remarkable technique and an exceptionally fine tone, but he used his pianism as a poet and an artist of high rank.

The reading of the opening Haydn theme and variations in F minor may have seemed eccentric, but it might be more fair to say that it was an unusually individual interpretation of real beauty. The Adagio from the Bach-Busoni Organ Toccata in C major that followed was more orthodox, and showed unusual feeling for form and content. It was the next number, however, the Bach-Busoni Organ Prelude and Fugue in D major, that gave the first real inkling of Mr. Cherniavsky's technique. The octaves, especially in the left hand, were taken at a speed that almost ran away with the player, being a source of wonder, as was the treatment of all the rest of the difficulties that Busoni piled up in this music.

The Bach-Busoni works, written in the grand manner, were followed by the sharply contrasting delicate Debussy group of six Preludes. This was Debussy playing to rank with the best, with gnomish humor and exquisite play of tone. The concluding Chopin group, however, was possibly the high spot of the evening, for here imagination and feeling were expressed by Mr. Cherniavsky's remarkable fundamental tone, with unusual colorings and blendings, his use of dynamic contrasts and his ability to sing a melody with haunting beauty. There was a certain lack of unity in the F minor Fantasy, Opus 49, regarded by some critics as the greatest of all of Chopin's works, although the tone and the technique were saving virtues. The E major Nocturne, Opus 62, No. 2, received a rich reading, the B-flat major Polonaise was treated in the poetic manner that it requires, and the closing B minor Scherzo, Opus 20, brought the audience to its feet in the greatest enthusiasm of the evening. Several encores ended the recital, with the audience clamoring for more.

Mr. Cherniavsky, who has been heard here with his brothers Leo, violinist, and Mischel, 'cellist, in the Cherniavsky Trio, was a pupil of Leschetizky, and he plays in the Leschetizky tradition. It is a great tradition.

—New York Times, Jan. 11, 1944

JAN CHERNIAVSKY

PIANIST

"Jan Cherniavsky is a sensitive pianist of substantial technical attainments." —New York Herald Tribune, Jan. 11, 1944

"The many persons who attended Jan Cherniavsky's recital heard an exceptionally fine demonstration of piano playing by a richly-endowed and sensitive musician. Not only is his technical equipment outstanding, but he revealed a command of tonal tints and pedal nuances in fashion that made his interpretations memorable in a season where many of his keyboard colleagues have offered challenging performances."

—New York Journal-American, Jan. 11, 1944

"A well-balanced recital was given by Jan Cherniavsky. He proved a sensitive artist, technically gifted and imaginative in his traversal of the program."

—New York World-Telegram, Jan. 11, 1944

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"Cherniavsky played Tschaikowsky's B flat minor concerto. His extraordinary technical equipment was augmented with a warmth and depth of feeling entirely unusual in pianists, and there was not an instant of tonal sacrifice to mere velocity. His reward was a dozen recalls by the audience and the leaving of an unforgettable impression of perfection."

—Los Angeles Evening Herald and Express

"Schumann's concerto was played by Cherniavsky in a way to stir his hearers to a demonstration that has rarely been equalled in Seattle. Again and again the pianist was recalled to the stage, and finally, as the applause seemed to gain in volume instead of diminishing, he broke the rule against encores and played two."

—Seattle Post-Intelligencer

Mr. Cherniavsky also appears in joint recital with his brother, Mischel Cherniavsky, 'cellist, playing sonatas and solos.

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